

Authorized Edition
guitar

SLAYER

GUITAR • VOCAL
WITH TABLATURE

DECADE OF AGGRESSION



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COLIN BELL

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*All songs in this edition were
transcribed from studio albums.*

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Hell Awaits

Words by Kerry King
Music by Jeff Hanneman
and Kerry King



Tune down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

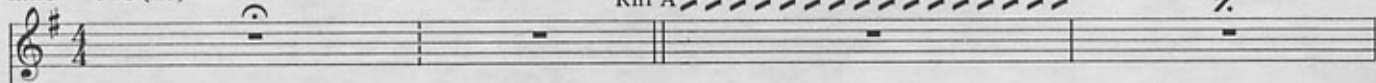
Free time

Intro N.C.(E5)

Heavy Rock ♩ = 109

⑥ open
E

Riff A



(Spoken backwards, repeatedly:) Join us, Welcome back!

Fade in (approx. 103 sec.)



*Play random gtr. sound effects, achieved by slowly depressing and releasing trem. bar w/L.H. while scraping sixth and fifth strings (moving between neck pickup and 12th fret).

w/Riff A (5 times)

F5

E5



B♭5

slack

E5

F5

G#5 E5

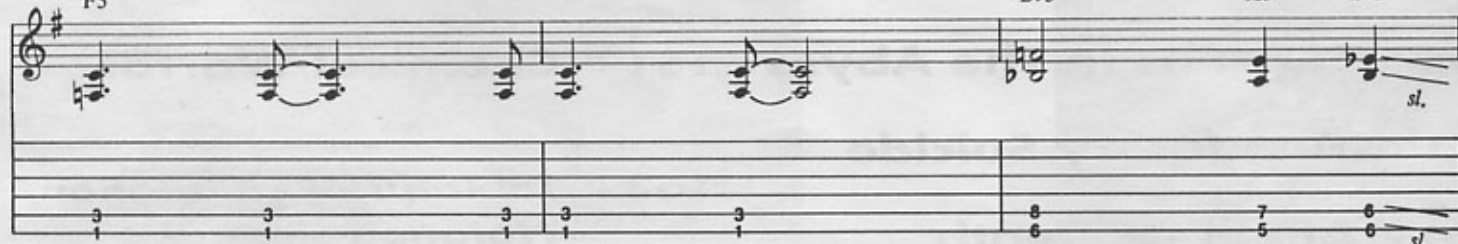


F5

B♭5

A5

E♭5



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N.C.(E5)
 F5 E5 F5 N.C.(E5)

The score consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a continuous eighth-note pattern. The bottom staff is a bass clef with a key signature of one flat (Bb). It contains a continuous eighth-note pattern. The piece ends with a double bar line and a final measure containing a triplet of eighth notes (10, 9, 10) and a final eighth note (8).

N.C.(E5) Bb5 B5 C5 B5 F5 N.C.(E5)

The image shows a musical score for the song 'The Sound of Silence'. It includes a piano introduction and a guitar accompaniment. The piano introduction is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of a series of eighth notes in the right hand and a single eighth note in the left hand. The guitar accompaniment is in standard tuning (E2, A2, D3, G3, B3, E4) and features a series of chords: N.C.(E5), Bb5, B5, C5, B5, F5, and N.C.(E5). The chords are played in a sequence that corresponds to the piano introduction. The guitar part is written in a simplified notation, with numbers 1 through 5 indicating fingerings for the right hand and a single line for the left hand.

F5 E5 F5 N.C.(E5) B♭5 A5 B♭5 w/Riff A (1st 3 bars only) F5 D5 A5 B♭5 F5
 sl. sl. P.M.-4 P.M.-4 P.M.-4
 10 9 10 8 7 8 10 8 7 8 10 8 7 8 9 1
 sl. sl.

N.C.(E5)

F5 E5 F5 E5 Bb5

⑧ open E

10 9 10 9 8 7 8 7 6 7 8 9 5 4

N.C.(E5) Bb5 N.C. Bb5 E5 F5 N.C.

P.M.(slight)-----4 P.M.-4 P.M.-----4 P.M.-----4

F#5 N.C. F#5 F5 E5 C5 A5 Bb5 E5 G5 F#5 F5 E5 C5 E5 F5 E5 F5

Play 5 times Faster ♩ = 132

P.M.-----4

E5 F5 E5 G5 E5 F5 E5 F5 E5 G5 F5 G5

F5 G5 F5 E5 C5 B5 C5 D5 G#5 G5

Faster ♩ = 192
Double time feel
D5 C#5 N.C.(E5)
Rhy. Fig. 1

sl.

D5 C#5 B5 Bb5 D5 C#5 N.C.(E5) D5 C#5 F5 (end Rhy. Fig. 1)

1.2.3.

sl. P.M.-----4 sl. P.M.-----4 sl. P.M.-----4

4. 1st, 2nd, 3rd Verses
N.C.(G5) C5 N.C.(G5) C5 Bb5

D5 C#5 F5 E5

1. Ex - ist - ing on — dam - na - tions edge, — the priest had nev - er known to
2.3. See additional lyrics

Rhy. Fill 1----- Rhy. Fig. 2

N.C.(G5) C5 N.C.(G5) C5 Bb5 A5

wit - ness such a vi - 'lent show of pow - er o - ver - thrown. —

(end Rhy. Fig. 2)

w/Rhy. Fig. 2
N.C.(G5) C5 N.C.(G5) C5 Bb5 N.C.(G5) C5

An - gels fight - ing aim - less - ly, still dy - ing by the sword. Our le - gions kill - ing all in sight, to

Pre-chorus (end Rhy. Fig. 3)

Rhy. B Fig. 3

N.C.(G5) C5 Bb5 A5

get the one — called Lord. { 1.3. The gates of Hell lie wait - ing as — you see.
2. Priest of Ha - des seek the sa - cred star.

w/Rhy. Fig. 3 (2½ times)

7fr. B 5fr. Eb 5fr. D 5fr. A 8fr. C 7fr. B

There's no price to pay, — fol - low me.
Sa - tan sees the an - swer lies not far.

I can take your lost — soul from the grave. —
Zom - bies scream - ing souls — cry out to you. —

⑤6fr. Eb 5fr. D ⑥5fr. A 8fr. C 7fr. B 2nd time to Coda I ⑤6fr. Eb 5fr. D ⑥5fr. A F5

Chorus w/Riff A

⑥open E

1. Cru - ci - fy the so called Lord, he soon shall fall to me.
2. Sac - ri - fice the lives of all I know, they soon shall die.

Your souls are damned, your god has fell to
Their souls are damned. to rot in hell and

w/Rhy. Fig. 1 D5 C#5 N.C.(E5) D5 C#5 B5 Bb5

D5C#5 N.C.(E5) D5 C#5 F5 w/Rhy. Fig. 1 (1st 3 bars only) D5 C#5 N.C.(E5) D5 C#5 B5 Bb5

D5 C#5 N.C.(E5) 3rd time to Coda II w/Rhy. Fill 1 D5 C#5 F5 D.S. al Coda I E5 ⑤6fr. Eb 5fr. D ⑥5fr. A 8fr. C

2. The through.

Bb5 A5 Bb5 A5 C5 A5 Bb5 F5

E5 A5 Bb5 A5 C5 A5 Bb5 F5 Play 3 times

(end Rhy. Fig. 6)

Rhy. Fig. 6 ⑥4fr. G# ⑤3fr. C 2fr. B ⑥2fr. F# 5fr. A w/Rhy. Fig. 6 (4½ times)

1/2 Full A.H. (15ma) Full P 4fr. G#

1/2 Full A.H. Full P P P P sl. P

A.H. pitch: A#

P P P P sl. P

⑤3fr. C 2fr. B ⑥2fr. F# 5fr. A 4fr. G# Full Full ⑤3fr. C 2fr. B ⑥2fr. F# 5fr. A

P Full Full

P

4fr. G# Full Full sl. sl. Full Full ⑤3fr. C 2fr. B ⑥2fr. F# 5fr. A

7 (7) 12 14 12 14 12 14 12 14 12 14 15 12

sl. 12 14 12 14 12 14 12 14 15 12

4fr. G# ⑤3fr. C 2fr. B ⑥2fr. F# 5fr. A

12 15 15 12 14 12 15 15 12 14 12 15 15 12 14 12 15 13 13 15 17 17 15 15 18 15

w/Rhy. Fig. 1
D5 C#5 N.C.(E5)

4fr. G# A.H. (8va) C5 B5¹¹ F#5 A5 Full sl.

sl. A.H. Full sl.

(15) 18 17 18 15 15 15 17 18 15 18 10 15 15 18 15 18 15 15 16 20 (20)

D5 C#5 B5 Bb5 D5 C#5 N.C.(E5) D5 C#5 F5

w/Rhy. Fig. 1 (1st 3 bars only) D5 C#5 N.C.(E5) D5 C#5 B5 Bb5 D5 C#5 N.C.(E5) w/Rhy. Fill 1 D5 C#5 F5 D.S. al Coda II E5

Coda II

D5 C#5 F5 C5 B5 D#5 E5 F#5

sl. P.M.-----4 P.M.-----4 P.M.-----4

Play 4 times

G5 D#5 E5 F5 F#5 G5 D#5

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

1.2.3.

Guitar solo II

Rhy. F#5 Fig. 7

G5 A.H. sl. Fdbk. (8va) * trem. bar

A.H. sl. Fdbk. (H) (H)

*Depress and vib. simultaneously.

P.M.-----4 P.M.-----4

C5 B5^{II} C5 D5 (end Rhy. Fig. 7) w/Rhy. Fig. 7 (6½ times)
Ab5 G5 F#5

*Pull bar up.

C5 B5[#] C5 D5 A♭5 G5 F♯5

*1

H

5

22 19 22 22 19 21 19 19 22 22 21 19 22 21 19 21 21 19 H 19 21 21 19 18

*Pull bar up.

C5 B5^{II} C5 D5 A♭5 G5 F♯5 Full
 grad. release Full
 *pick slide sl.
 19 10 16 16 18 18 15 16 15 16 15 16 17 17 (17)

C5 B5^{II} C5 D5 A♭5 G5 F♯5
 trem. 3 3 3 3 3
 P P H P P H P P H P P H P P
 P P H P P H P P H P P H P P
 7 5 0 (0) 7 5 0 7 5 0 7 5 0 7 5

C5 B5 C5 D5 A♭5 G5 F♯5
 2 H P P 3 H P P H P P H P P H P P H P P sl.
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
 0 7 5 0 7 5 0 7 5 0 7 5 0 7 (7) 5 0 7 5 0 7 5 0 7 5 0

F♯5^{sl} sl. rit. *1½ sl. 1/2 sl.
 G5 F♯5 sl.
 *Pull bar up.
 24 (24) 15 11

*Pull bar up.

Additional Lyrics

2. The reaper guards the darkened gates that Satan calls his home.
 Demons feed the furnace where the dead are free to roam.
 Lonely children of the night, there's seven ways to go;
 Each leading to the burning whole that Lucifer controls. (To Pre-chorus)
3. Now I have you deep inside my ever lasting grasp.
 The seven bloody gates of hell is where you'll live your last.
 Warriors from hell's domain will bring you to your death.
 The flames of Hades burning strong, your soul shall never rest. (To Pre-chorus)

The Antichrist

Words by Jeff Hanneman
Music by Jeff Hanneman
and Kerry King

B5 **D5** **C5** **B♭5** **B♭5VI** **F5** **E5** **G5** **E5VII** **C5VIII** **B5VII**

x xxx x xxx 5fr. x xxx 3fr. x xxx 6fr. x xxx 8fr. o xxx 1 13 13 13 13 13 13 13 13 13

Fast Rock ♩ = 240

Play 4 times
B5 N.C.
Riff A (both gtrs.)

Intro Gtr. II Gtr. I Play 3 times (end Riff A)

Riff B (end Riff B) E5 F5 E5 F5 B5 C5 B5 C5 D5

P.M. sl. P.M. P.M. P.M. P.M.

1. B5 C5 B5 C5 G5 2.

E5 F5 E5 F5 B5 C5 B5 C5 D5 E5 F5 E5 F5 B5 C5 B5 C5 G5

1st, 2nd, 3rd Verses

1. Screams and night - mares.. of a life I want.
2.3. See additional lyrics

Rhy. Fig. 1 (Gtrs. I & II) (end Rhy. Fig. 1)

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*w/Rhy. Fig. 1 (3 times)
E5 F5 E5 F5 B5 C5 B5 C5 D5 E5 F5 E5 F5

Can't see liv - ing this lie, — no! A world I

*Gtr. II plays 1st 3 bars only (1st time).
G5 Gtr. II resume Rhy. Fig. 1
E5 F5 E5 F5 B5 C5 B5 C5 D5

haunt. You've lost all con - trol — of my —

E5 F5 E5 F5 B5 C5 B5 C5 G5 E5 F5 E5 F5

— heart and soul. — Sa - tan

2nd time to Coda I
B5 C5 B5 C5 D5 E5 F5 E5 F5 B5 C5 B5 C5 G5

holds my fu - ture, — watch it un - fold.

Rhy. Fig. 2 (Gtr. I) (end Rhy. Fig. 2)
F5 sl. Bb5VI

1. I am the ant - i - christ, — it's what I was meant to be. —
2. I am the ant - i - christ, — all love is lost. —

Rhy. Fig. 2A (Gtr. II) (end Rhy. Fig. 2A)
sl. sl. sl. sl. sl.

10 10 10 8 6 10 10 10 13
9 9 9 7 5 9 9 12
7 7 7 5 3 7 7 10

w/Rhy. Figs. 2 & 2A
D5 C5 Bb5 D5 Bb5VI F5 To Coda II

Your god left me be - hind — and set my soul — to be
In - san - i - ty's what I am. — E - ter - nal - ly my soul — will

w/Riff A (3 times)
N.C. B5 N.C. B5 N.C.

free.

B5 w/Riff B N.C. D.S. al Coda

Coda I (w/last bar of Rhy. Fig. 1)
B5 C5 B5 C5 G5

son. —

Rhy. Fig. 3
 (Gtrs. I & II)



Guitar solo $\textcircled{\text{E}}$ open
 E5 E C5 B5 E5 $\textcircled{\text{E}}$ open
 P.M. P.M.

Gtr. III

Full Full Full 1/2 Full P P P P
 22 (22) 22 (22) 22 19 22 21 19 20 19 17

G5 D5 (end Rhy. Fig. 3) w/Rhy. Fig. 3 (3 times)
E5 @ open E C5 B5

[illegible]

E5  open C5 B5 E5  open

Sya

Half time $\text{♩} = 120$

(end Rhy. Fig. 4)

G5 D5 Rhy. Fig. 4 E5VII ⑥open E E5VII ⑥open E D5 Bb5 F5 ⑥open E

8va sl. P.M. P.M. P.M.

22 17 17 24 17 17 20 17 17 17 20 sl.

w/Rhy. Fig. 4 (5 times)

E5VII ⑥open E E5VII ⑥open E D5 Bb5 F5 ⑥open E sl. E5VII ⑥open E Full 1½ E5VII ⑥open E Full 1½

3 12 12 (12)

D5 Bb5 F5 ⑥open E E5VII ⑥open E E5VII ⑥open E D5 Bb5 F5 ⑥open E

3/4 sl. sl. Full 1½ grad. bend Full 1½ grad. release Full

12 (12) 10 15 17 17 17 (17) (17) 17 17 17

E5VII ⑥open E E5VII ⑥open E D5 Bb5 F5 ⑥open E E5VII ⑥open E E5VII ⑥open E

8va $\text{sl. sl. sl. sl. sl. sl. sl. sl.}$ Full 1½ P P

17 15 15 15 17 17 17 19 19 19 20 20 20 22 22 22 20 20 20 17 17 17 17 (17) 17 17 15 15 17 15 16

D5 Bb5 F5 ⑥open E Tempo I C5VIII

8va sl. loco P P P P P P

3 3

10 10 3 0 5 3 0 3 0 5 3 0

[illegible]

w/Rhy. Fig. 1

E5 F5 E5 F5

8va-

w/Rhy. Fig. 1 (1st 3 bars only)

E5 Full F5 E5 F5 B5 $1\frac{1}{2}$ C5 B5 Full C5 D5

Full sl. sl. Full sl. Full sl.

15 15 17 17 20 20 20 7 9

H

E5 F5 E5 F5 N.C. D.S. al Coda II

All gtrs.

10 9 7 12 10 9 12 10 9 7 7 5 7 6 5 7 6 5

P P P P P P P P P P P P P P P P P P

Coda II w/Riff A (3 times)
N.C.

rot! B5 Rot! B5

N.C. B5 w/Riff B N.C. Rot!

Gtr. II F5 C5 sl.

Gtr. I Fdbk. (8va) sl.

Fdbk. pitch: C sl.

Gtrs. I & II D5 E5 D5 C5 A5

3 3 3 3 3

7 7 7 7 9 9 9 9 7 7 7 7 5 5 5 5 5 5 5 5 2

Additional Lyrics

2. Watching disciples of the Satanic rule.
Pentagram of blood holds the jackal's truth.
Searching for the answer, Christ hasn't come.
Awaiting the final moment, the birth of Satan's son. (To Guitar solo)
3. Screams from a life I live.
Torment is what I give.
Torture is what I love.
The downfall of the heavens above. (To Chorus)

War Ensemble

Words by Tom Araya and Jeff Hanneman
Music by Jeff Hanneman

All gtrs. tune down 1/2 step:
 ⑥ = E♭ ③ = G♭
 ⑤ = A♭ ② = B♭
 ④ = D♭ ① = E♭

Fast Rock ♩ = 220

Gtr. II G5 N.C. Bb5 A5 G5 N.C.

Intro

Riff A (Gtr. I)

f P P P P P P P P P P P P P P P P M.-...

P P P P P P P P P P P P P P P P

(end Riff A) w/Riff A Bb5 A5 N.C. ©12fr. E sl.

2 1 0 3 2 1

w/Riff A (both gtrs.)
N.C. Bb5 A5 N.C.

E5 G5 F#5 A♭5 G5 B5 B♭5 E5 C5 B5 D♭5 C5 E5 E♭5

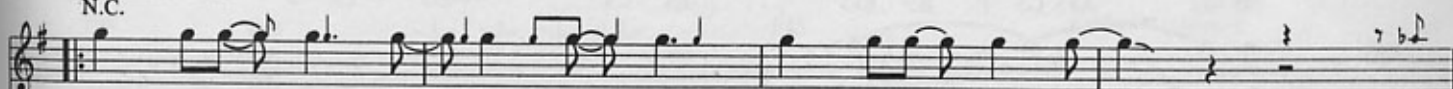
Rhy. Fig. 1 (both gtrs.)

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

sl. sl.

The guitar solo is written on a single staff with a key signature of one sharp (F#). The notation includes various chords and melodic lines. The chords are labeled above the staff: E5, G5, F#5, A5, G5, B5, Bb5, E5, Db5, C5, D5, C#5, E5, and Eb5 (end Rhy. Fig. 1). The melodic line is written in a single voice, with some notes marked with a slur (*sl.*). The solo is divided into measures by vertical bar lines. The first measure contains a single note (E5). The second measure contains a single note (G5). The third measure contains a single note (F#5). The fourth measure contains a single note (A5). The fifth measure contains a single note (G5). The sixth measure contains a single note (B5). The seventh measure contains a single note (Bb5). The eighth measure contains a single note (E5). The ninth measure contains a single note (Db5). The tenth measure contains a single note (C5). The eleventh measure contains a single note (D5). The twelfth measure contains a single note (C#5). The thirteenth measure contains a single note (E5). The fourteenth measure contains a single note (Eb5). The solo ends with a final note (Eb5) marked with a slur (*sl.*).

1st, 2nd Verses
N.C.



1. Prop - a - gan - da death - en - sem - ble, bur - i - al - to be -
2. In - fil - tra - tion push re - serves, - en - cir - cle the front lines. -

Su -

Rhy. Fig. 2 (both gtrs.)

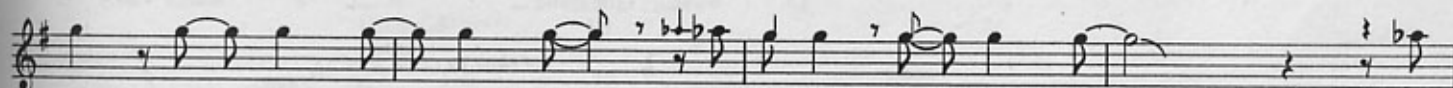
(end Rhy. Fig. 2)



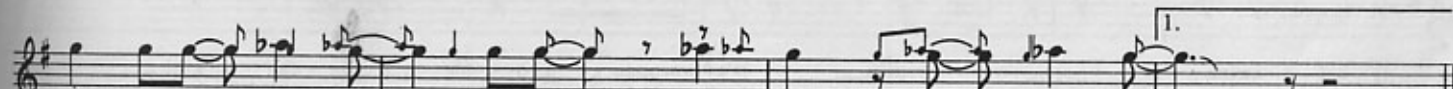
w/Rhy. Fig. 2 (3 times)



Corpse rot - ting through the night in blood - laced mis - er - y. -
preme art of strat - e - gy - play - ing on the minds. -



Scorched earth, the pol - i - cy, the rea - son for the siege. - The
Bom - bard till sub - mis - sion, take all to their graves. -

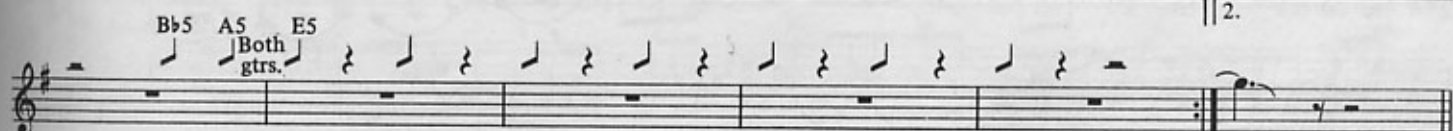


pen - du - lum it shaves the blade. Straf - ing air blood raid. -
In - di - ca - tion of tri - umph, the num - bers that are dead. -

w/Riff A (Gtr. I)



Riff A (1st 2 bars only)



Chorus



Sport the war! -

Rhy. Fig. 3 (both gtrs.)



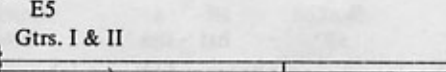
[illegible]

(Gtrs. G5 (type 2) I & II)
 D.S. al Coda I
 F5
 F#5
 Full
 sl.
 A5 (type 2)
 Full
 sl.
 Full
 sl.
 1 1/4
 sl.
 (Gtr. III out)
 sl.
 Full
 sl.
 Full
 sl.
 sl.
 Full
 sl.
 sl.
 1 1/4
 sl.
 10
 10
 10
 13
 13
 15
 15

Coda I

E5

Gtrs. I & II

[illegible]

Bb5 A5 Eb5 D5 F5 E5 Eb5 Bb5 Ab5 G5 Bb5 A5 Eb5 D5 F5 E5 Eb5 F5

P.M. P.M. P.M. P.M.

0 8 7 0 6 5 0 8 7 0 7 6 8 6 5 0 8 7 0 6 5 0 8 7 0 7 6 9 9

3rd, 4th Verses

Gtrs. I&II E5 P.M.

3. Be dead fiend from a - bove when dark - ness falls.
 4. Re - gime pro - phet - ic age, old in its time.

G5 Bb5 Ab5 E5 Bb5 Ab5 G5 E5 P.M.

De - scend on - to my sights, your fall - en walls.
 Flow - ing be - ings run on through, deep in the rhine.

F5(type 2) E5 G5 A5 P.M.

Spear - head break through the lines,
 Cen - ter of the web, To Coda II

Bb5 E5 G5 Bb5 Ab5 E5 P.M.

flanked all a round, Sol diers
 all bat - tles scored, What is our

Bb5 Ab5 G5 E5 F5(type 2) D.S. (no repeat) al Coda II

of at - tri - tion for - ward their ground.

Coda II Bb5 Ab5 G5 E5 F5(type 2)

war crimes e - ra for - ev - er more!

Tempo 1

Rhy. E5 Fig. 5 (end Rhy. Fig. 5)

w/Rhy. Fig. 5

War!

Gtr. IV

pick slide

[illegible]

The second system of the musical score for 'The Merry-Go-Round' consists of two staves. The top staff continues the melody from the first system, featuring eighth and sixteenth notes with various articulations. The bottom staff contains fingerings (0, 3, 5, 7) and breath marks (H, T, P) corresponding to the notes above. The piece concludes with a final cadence.

The first system of the musical score for 'The Merry-Go-Round' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various slurs and ties. The lower staff is a five-line bass staff, currently empty, with fingerings (0, 4, 7, 10, 7, 10, 7, 4, 0, 4, 7, 10, 7, 10, 7, 4, 0, 4, 7, 10, 7, 10, 7, 4, 0, 5, 6, 10, 8, 10, 8, 5) and articulations (H, H, T P, T P, P, P, H, H, T P, T P, P, P, H, H, T P, T P, P, P, H, H, T P, T P, P, P, H, H, T P, T P, P, P) written below it.

w/Rhy. Fig. 3
E5 G5 F#5 Ab5

The musical notation for the guitar solo is presented on a grand staff. The upper staff is in treble clef with a key signature of one flat (Bb). It contains a melodic line with various articulations: slurs, ties, and slurs. Above the staff, the notes E5, G5, F#5, and Ab5 are indicated. The lower staff is in bass clef and contains a rhythmic pattern represented by numbers (0, 7, 10, 13, 16) and letters (H, TP, P, HH). The notation is divided into two measures by a bar line. The first measure contains the numbers 0 7 10 13 10 13 10 7 0 7 10 13 10 13 10 7. The second measure contains 0 7 10 16 0 10 13 15 0 8 11 15 0 9 12 0. The letters H, TP, P, HH are placed below the numbers. The notation is divided into two measures by a bar line. The first measure contains the numbers 0 7 10 13 10 13 10 7 0 7 10 13 10 13 10 7. The second measure contains 0 7 10 16 0 10 13 15 0 8 11 15 0 9 12 0. The letters H, TP, P, HH are placed below the numbers. The notation is divided into two measures by a bar line. The first measure contains the numbers 0 7 10 13 10 13 10 7 0 7 10 13 10 13 10 7. The second measure contains 0 7 10 16 0 10 13 15 0 8 11 15 0 9 12 0. The letters H, TP, P, HH are placed below the numbers.

[illegible]

8va

G5 F#5 A5 G5 B5 Bb5 E5

Full Full Full Full Full Full

loco

(17) Full Full Full Full sl.

16 16 16 16 16 16 16 16 17 17 17 17 17 17 17 17 17 17 17 17 16 16 16 16 16 16 16 16

w/Rhy. Fig. 1
E5 G5 F#5 Ab5 G5 B5 Bb5
8va-
sl.
sl.
15 15 15 15 15 15 15 13
14 14 14 14 14 14 14 13
13
13
17 17 17 17 17 16 13 17 17 17 17 17 16 13 19 19 19 19 17 16 19 19 19 19 17 16

The second system of musical notation continues the piece. The top staff features a melodic line with various chords indicated above it: E5, C5, B5, D#5, C5, E5, Eb5, E5, G5, F#5, and Ab5. The notation includes eighth and sixteenth notes, triplets, and a 'loco' marking. A 'sl.' (slide) marking is placed over a note. The bottom staff shows a sequence of fret numbers: 16-16-16-16-16-13-12-16-16-16-16-16-13-12-16-13-12-15-13-12-14-(14). A 'sl.' marking is also present over the fret sequence.

Fill 1 (end of solo)

The musical notation for 'Fill 1 (end of solo)' consists of two staves. The top staff is for guitar IV (Gtr. IV) and the bottom staff is for guitar II (Gtr. II). Both staves are in the key of D major, indicated by two sharps (F# and C#). The top staff begins with a treble clef and a key signature of two sharps. The bottom staff begins with a bass clef and a key signature of two sharps. The notation for both staves is as follows: The top staff has a whole note chord (D4, F#4, A4) labeled 'Full' with a '8va' (octave up) instruction. This is followed by a half note chord (D4, F#4, A4) labeled 'Full'. Then, there is a half note chord (D4, F#4, A4) labeled 'Full' with a wavy line above it. This is followed by a half note chord (D4, F#4, A4) labeled 'Full' with a wavy line above it. The staff ends with a half note chord (D4, F#4, A4) labeled 'Full' with a wavy line above it and a 'sl.' (slide) instruction. The bottom staff has a whole note chord (D3, F#3, A3) labeled 'Full'. This is followed by a half note chord (D3, F#3, A3) labeled 'Full'. Then, there is a half note chord (D3, F#3, A3) labeled 'Full' with a wavy line above it. This is followed by a half note chord (D3, F#3, A3) labeled 'Full' with a wavy line above it. The staff ends with a half note chord (D3, F#3, A3) labeled 'Full' with a wavy line above it and a 'sl.' (slide) instruction.

5th Verse
w/Fill 1
E5

Prop - a - gan - da war__ en - sem - ble, bur - i - al__ to be__

Rhy. Fig. 6 (Gtrs. I & II) (end Rhy. Fig. 6)

P.M.---4 P.M.---4 P.M. P.M.---4 P.M.---4 P.M. P.M.---4 P.M.---4 P.M. P.M.---4 P.M.---4 P.M.

w/Rhy. Fig. 6 (2 times)
E5

Bones shin - ing by__ the night__ in blood - laced mis - er - y__

F5 E5 G5

Cam - paign of__ e - lim - in - a - tion,

F#5 F5 w/Rhy. Fig. 6 (1st 3 bars only)
E5

twist - ed psy - chol - o - gy__ When vic - to - ry__ is to__

G5 F#5 Gtrs. I&II F5(type 3) D.S. al Coda III
sl.

sur - vive__ and death is__ de - feat.

Coda III (w/last bar of Rhy. Fig. 1) w/Riff A (1st 2 bars only, 2 times)
C#5 E5 Eb5 Gtr. II N.C. Bb5 A5

can kill!

N.C. Bb5 A5 Gtrs. I&II E5

F5 E5

South Of Heaven

Words by Tom Araya
Music by Jeff Hanneman

E5 F5 F5 VIII E5 VII Ab5 G5 F#5 F#5 (type 2)

Tune down 1/2 step:
 ⑥ = Eb ③ = Gb
 ⑤ = Ab ② = Bb
 ④ = Db ① = Eb

Slow Heavy Rock ♩ = 54
 N.C. (E5)
 Riff A
 Gtr. I

Intro (end Riff A)

Riff A' (end Riff A')
 Gtr. II

w/Riff A & A'
 N.C.
 Gtr. III

Harm. (8va) 1/2 1/2 1/2 1/4
 trem. bar 1/2 1/2 1/2 1/4
 w/Riff B

Gtr. I E5
 Riff C
 Gtr. II

(end Riff C)

w/Riff C

1st Verse
w/Riff C (4 times)
E5

P.M.-----

An un-fore-seen fu-ture nes-tled some-where in time.---

slm.

Un-sus-pect-ing vic-tims, no warn-ings, no signs.---

Judge-ment day, the sec-ond com-ing ar-rives.---

⑥12fr.
E
sl. w/Riff D (2 times)
N.C.(E5)

Be-fore you see the light, you must die!---

Gtr. E5
I
Gtr. II

F5 E5 F5^{VIII} E5 F5^{VIII}

P.M.-----

P.M.-----

0 0 0 10 0 0 0 8 7 0 0 0 0 0 0 0 0 0 1 1

E5^{VII}

Double time ♩ = 138

2nd Verse
N.C.(E5) G5 N.C. F5 N.C. G5 N.C. F5

For-got-ten chil-dren con-form a new faith, a

(Both gtrs.)
Rhy. Fig. 1

P.M.-----

P.M.-----

0 0 0 10 0 0 0 8 7 0 0 0 0 0 0 0 0 0 1 1

0 0 0 0 3 0 0 1 0 0 0 0 0 3 0 0 0 1

Riff D
(Gtr. I)

P.M.-----

9 9 10 8 9 7 8 7 6

9 10 9 10 8 9 7 6 (7)

w/Rhy. Fig. 1 (3 times)

N.C. G5 N.C. F5 N.C. G5 N.C. F5 N.C. G5 F5 N.C.

vid - i - ty and lust___ con - trolled_ by hate___ The nev - er end - ing search_ for your

G5 N.C. F5 N.C. G5 N.C. F5 N.C. G5 N.C. F5

shat - tered san - i - ty, Souls of Dam - na - tion in their own re - al - i - ty.

Pre-chorus
w/Fill 1

F#5 N.C. F#5 G(sus4) F#5 N.C.

Cha - os ram - pant, an age___ of dis - trust___ Con - fron - ta - tions, Im -

Rhy. Fig. 2

P.M.----- P.M. sl. P.M.- P.M.- P.M.- P.M.- P.M.- P.M.- P.M.- sl.

4 2 2 2 2 2 2 6 0 4 2 2 2 4 2 2 4 2 2 2 4 2 2 2 5 3 4 2 2 2 4 2 2 2 4 2 2 5 0

sl. sl.

Half time ♩ = 63
w/Riff C & D (both 2 times)
N.C.(E5)

F#5 Bb5 N.C.

pul - sive hab - i - tat._____

(end Rhy. Fig. 2)

P.M.- P.M.-

4 2 2 2 4 2 2 2 0 3 2 1

Fill 1 (Gtr. III) Fdbk (8va) Harm. (15ma)

trem. bar (slight vib.) Fdbk. Harm. depress bar as far as possible H sl.

11 (11) (11) 3 (3)

*Depress before sounding note.

E5 Gtr. I N.C. F5 E5 N.C. F5

P.M.---4 P.M. P.M.---4 P.M.---4 P.M.---4 P.M. P.M.---4 P.M.---4 P.M.---4

Gtr. II

P.M.-----4 P.M.---4 P.M. P.M.---4 P.M.-----4 *sim.*

Double time ♩ = 138

3rd Verse
w/Rhy. Fig. 1 (4 times)

N.C. G5 N.C. F5 N.C. G5 N.C. F5 N.C. G5 N.C. F5 N.C. G5 N.C. F5

Bas - tard sons be - gat your cunt - ing daugh - ters. Pro - mis - cu - ous moth - ers with your in - ces - tu - ous fa - thers.

N.C. G5 N.C. F5 N.C. G5 N.C. F5 N.C. G5 N.C. F5 N.C. G5 N.C. F5

En - great souls con - demned for all e - ter - ni - ty. Ob - tained by im - mor - al ob - ser - vance a dom - i - neer - ing de - i - ty.

Pre-chorus
w/Rhy. Fig. 2 & Fill 2

F#5 N.C. F#5 G(sus4) F#5 N.C. F#5 Bb5 N.C.

Cha - os ram - pant, an age of dis - trust. Con - fron - ta - tions. Im - pul - sive sab - bath.

Chorus
N.C. Ab5 G5 N.C. G5 F#5 N.C. E F N.C. Ab5 G5 N.C. G5

On and on, south of heav - en. On and on, south of heav -

(Both gtrs.)
Rhy. Fig. 3

Gtr. II

ff P.M.-----4 P.M.---4 P.M.---4 P.M.---4 (Both notes vib.) P.M.---4 P.M.-----4

Fill 2 (Gtr. III)

Fdbk (8va)

trem. bar (slight vib.)

Fdbk

1/2

Harm. 2

trem. bar

Harm. 2

grad. release

**Pull bar up. *Depress bar before striking note.

F#5 N.C. E F N.C. Ab5 G5 N.C. G5 N.C. E F

en. On and on, south of heav - en.

(Both notes vib.)

P.M.-----4

N.C. Ab5 G5 N.C. G5 F#5 N.C.

On and on, south of heav - en.

Gtr. I

Harm. (15ma) 1/2

trem. bar

Harm. 1/2

P.M.-----4

*Depress bar before striking note.

Gtr. II

P.M.-----4

Guitar solo I

Ⓢ open E F5

Ⓢ open E Ab5

Ⓢ open (end Rhy. Fig. 4) E G5

w/Rhy. Fig. 4 (5 times)

Ⓢ open E F5

Ⓢ open E Ab5

Ⓢ open E G5

Gtr. II- Rhy. P.M.-----4

Fig. 4 (15ma)

trem. bar

sl. A.H.

sl. A.H.

sl. H

sl. sl.

A.H. pitch: G#

sl. sl.

⑧ open E F5 ⑧ open E A♭5 ⑧ open E G5 ⑧ open E F5

8va Full Full sl. H P loco P.M. H

22 22 12 17 19 24 21 19 21 21 19 17 17 16 17 17 19 17 17 19 17 12 12 14 12 14 12

*This note can also be produced by pulling stg. off side of neck and "fretting" stg. against pickup.

⑧ open E A♭5 ⑧ open E G5 8va Full Full sl. Full sl. P P P P

15 15 (15) 8 15 16 14 17 15 14 15 14 18 18 16 15 16 15 10 18 17 16 19 18 17 20 20 21 14

⑧ open E A♭5 ⑧ open E G5 ⑧ open E F5 ⑧ open E A♭5 ⑧ open E G5

8va Full Full sl. Fdbk. (8va) loco sl. sl. sl. grad. 2 release Full loco sl.

22 (22) (22) sl. Fdbk. 19 (19) 17 15 13 13 17 11 16 15 17 sl. sl. sl. sl. sl. sl.

Fdbk. pitch: F♯

4th Verse
w/Rhy. Fig. 1
N.C.

G5 N.C. F5 N.C. G5 N.C. F5 N.C. G5 N.C. F5 N.C. G5 N.C. F5

root of all e - vil is the heart of a black_ soul. A force that has lived all e - ter - ni - ty. The

(8va) Fdbk. trem. bar Fdbk. trem. bar (grad. descent)

17 (17) (17) (17) (17) (17) 0 0 0 0 1

(Gtr. I doubles Gtr. II)

N.C. G5 N.C. F5 N.C. G5 N.C. F5 N.C. G5 N.C. F5 N.C. G5 N.C. F5

nev - er end - ing search for a truth nev - er told. The loss of all hope and your dig - ni - ty.

F#5 E ⁸open
 A♭5 G5 E G F#5 E ⁸open ⁸open
 8va—
 sl. 3 1½ 1½ 1½ 1½ H
 sl. 3 3 1½ 1½ 1½ 1½ H
 (10) (10) 15 15 13 17 17 (17) 17 17 (17) 17 14 17

w/Rhy. Fig. 5 (1st. bar only) ^{St.} ⑥ open
Ab5 G5 E

Musical score for guitar, showing a tremolo bar section. The score includes a guitar staff with a tremolo bar, a vocal staff with a melody, and a bass staff. The guitar staff has a tremolo bar section marked "trem. bar" and "14 - (17)". The vocal staff has a melody line with a "Gtr. F#5 (type 2)" annotation. The bass staff has a bass line with a "loco" annotation. The score is in 4/4 time and features a key signature of one flat (Bb).

*Vib. w/trem. bar while trilling.

**Gradually depress bar as far as possible.

Free time

E5

Gtr. II

1 1/2

Fdbk. 1/2

(delta)

1/2

1/2

1/2

1/2

Gtr. III

trem. bar

1 1/2

Fdbk. 1/2

trem. bar

1/2

1/2

1/2

1/2

(delta)

(17)

(17)

Raining Blood

Words by Jeff Hanneman and Kerry King
E511 Music by Jeff Hanneman

⑥ = E \flat ③ = G \flat

⑥ = E \flat ③ = G \flat

$$\textcircled{5} = A \textcircled{b} \quad \textcircled{2} = B \textcircled{b}$$

④ = D \flat ① = E \flat

Fast Rock ♩ = 178

N.C.

Riff A (Gtrs. I & II)

N.C.

Gtr. II

Intro

P.M.

P.M.-----

A.H.
(15ma)

A.H.
(15ma)

P.M. - -

A.H.

A H

A.H. pitches: G

FM

N.C.

Both gtrs.

Play 4 time

P.M.-----

11

Faster ♩ = 214

N.C.

Double time feel

N.C.

P.M.-----

P M _____

Bb5

NC

1.2.

G5

B65

65

Bb5
(cont. in slashes)

P.M. - - -

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Rhy. ⑧ open
Fig. 1 E
(Both
gtrs.) P M - -

Slower ♩ = 188

N.C.
Rhy. Fig. 2 (Both gtrs.)

[illegible]

Bridge
w/Rhy. Fig. 2 (2 times)
N.C.

Bridge
w/Rhy. Fig. 2 (2 times)
N.C.

Pierced from be - low, _____ souls _____ of my treach - 'rous past.

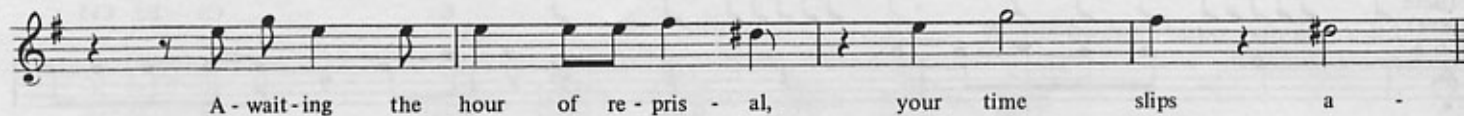
Be - trayed by man - y now, or - na - ments drip - ping a - bove. _____

Slightly slower ♩ = 185
• w/Riff A (4 times)
N.C.

4

*Gtr. II play two times only.

Half time feel
w/Riff A1 (2 times)



Rhy. Slightly slower $\text{♩} = 180$

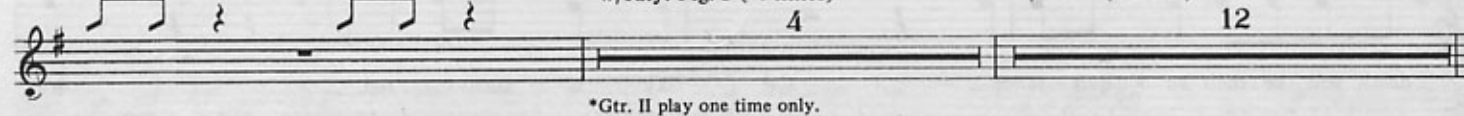
Fig. 3
(Both
gtrs.)



(end Rhy. Fig. 3)

*w/Rhy. Fig. 3 (4 times)

w/Riff B (6 times)



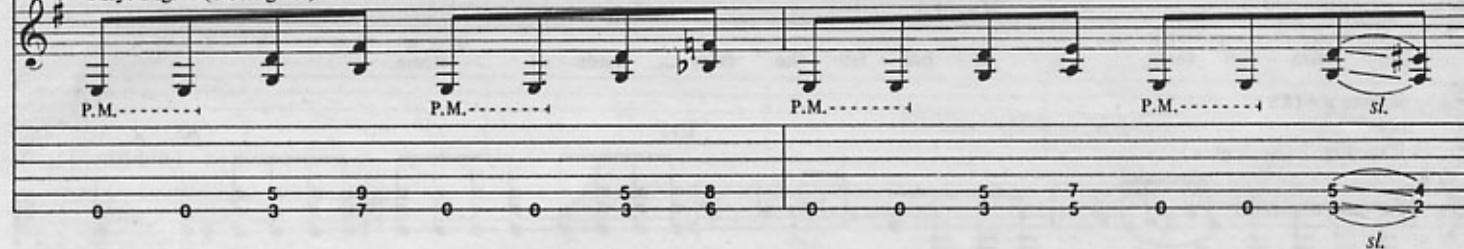
*Gtr. II play one time only.

Chorus
N.C.

G5 B5 N.C. G5 Bb5 N.C. G5 A5 N.C. G5 F#5

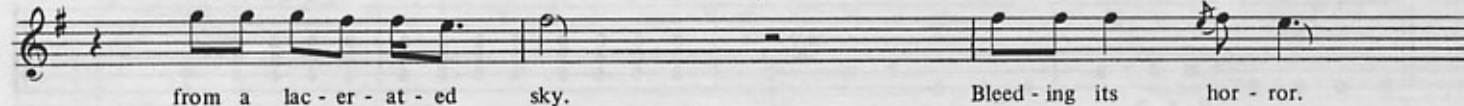


Rhy. Fig. 4 (Both gtrs.)



w/Rhy. Fig. 4 (3 times)

N.C. G5 B5 N.C. G5 Bb5 N.C. G5 A5 N.C. G5 F#5 N.C. G5 B5 N.C. G5 Bb5



(end half time feel)

N.C. G5 A5 N.C. G5 F#5 N.C. G5 B5 N.C. G5 Bb5 N.C. G5 A5 N.C. G5 F#5

Riff A1
Gtr. II

Cre - at - ing my struc - ture, now I shall reign in

P.M.-----4

9 10 11 10 11 10 9 10 9 8

0 0 0

Riff B
Gtr. II

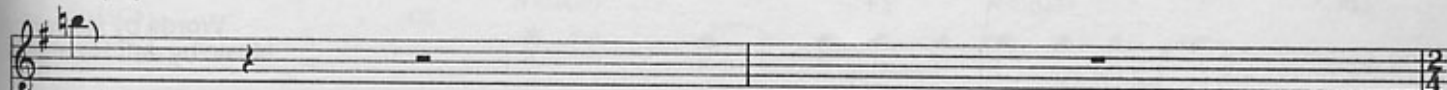
Cre - at - ing my struc - ture, now I shall reign in

P.M. P.M. P.M. P.M.

7 10 9 7 10 8 7 10 7 10 9

0 0 0 0 0 0 0 0 0 0 0

N.C.(E5)

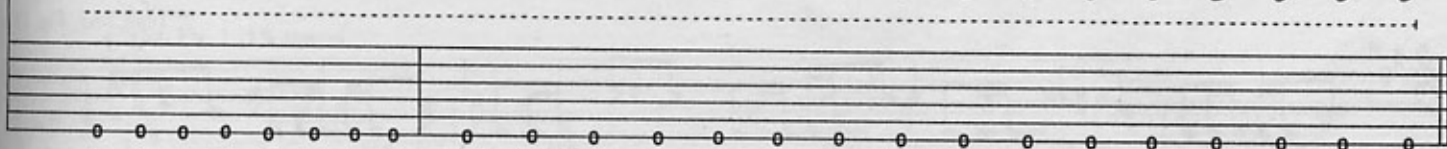
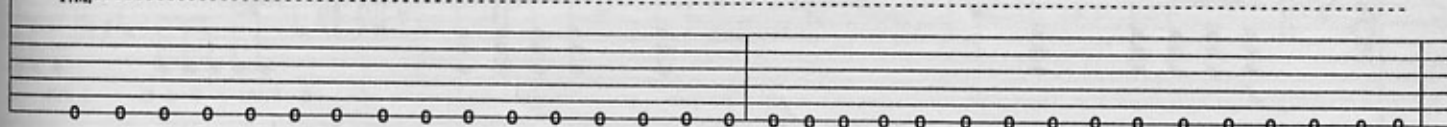


blood!

Both gtrs.



P.M.-----



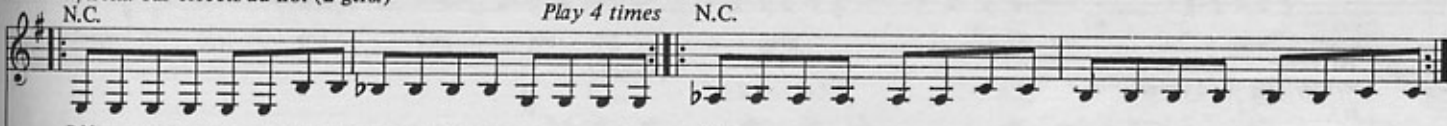
Faster ♩ = 247
Double time feel

Outro

*w/trem. bar effects ad lib. (2 gtrs.)

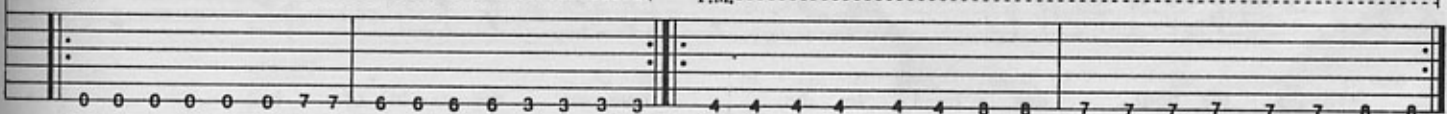
N.C.

Play 4 times N.C.



P.M.-----

P.M.-----



*Through next to last bar.

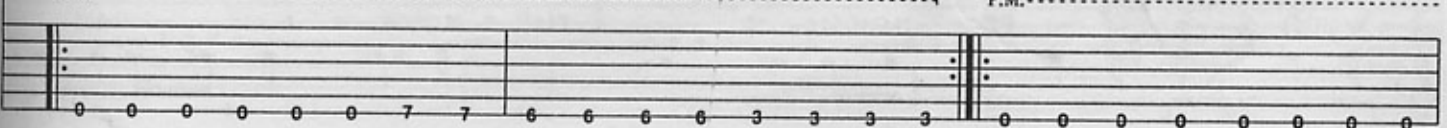
N.C.

Play 9 times N.C.

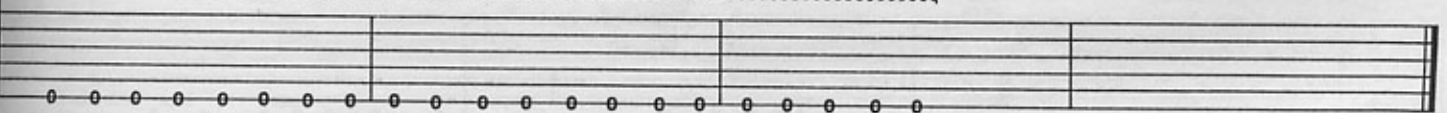


P.M.-----

P.M.-----



w/thunder and rain effects

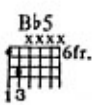
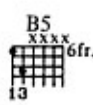
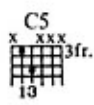
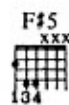


Altar Of Sacrifice

Words by Kerry King
Music by Jeff Hanneman

Tune down 1/2 step:

6 = Eb 3 = Gb
5 = Ab 2 = Bb
4 = Db 1 = Eb



Moderately ♩ = 166

Fast Rock ♩ = 222
Double time feel
N.C.
Rhy. Fig. 1

Intro

F#5
Gtrs. I & II

1st Verse
w/Rhy. Fig. 1 (2 times)
N.C.

Wait - ing the hour, des - tined to die, here on the ta - ble of hell. A

fig - ure in white, un - known. by man, ap - proach - ing the al - tar of death.

N.C.(G5)

F5

N.C.(G5)

F#5

N.C.(G5)

Ab5

High priest a - wait - ing, dag - ger in hand, spill - ing the pure vir - gin

Rhy. Fig. 2 (Both gtrs.)

N.C.(G5) G5 w/Rhy. Fig. 2 N.C.(G5) F5 N.C.(G5) F#5

blood. Sa - tan's slaugh - ter, cer - e - mo - ni - al death...

(end Rhy. Fig. 2)

P.M.-----4

3 3 3 3 3 6 3 5

N.C.(G5) Ab5 N.C.(G5) G5 w/Rhy. Fig. 1 (1½ times) N.C. F#5 Both gtrs.

An-swer his ev - 'ry com-mand.

2nd Verse
w/Rhy. Fig. 1 (1¼ times)
N.C.

Death will come eas - y. Just— close your eyes. Dream of the friend you will see.

Heav - en - ly fail - ure, los - ing a - gain. Move on to a new form of

Chorus
E5 B5 Bb5 A5 C#5 C5 N.C.

life. Al - tar of sac - ri - fice, curse of the damned, con -

Both gtrs. Rhy. Fig. 3-----

P.M.-----4 sl. H P sl. P.M.-----4 sl. P.M.-----4 sl. P.M.-----4 sl. H P sl.

2 2 2 2 2 4 5 8 10 8 7 7 7 0 0 0 0 7 5 0 0 9 8 0 10 8 7 7

sl. H P sl. sl. sl. sl. H P sl.

w/Rhy. Fig. 3 (3 times)
E5 B5 Bb5 A5 C#5 C5 N.C. E5 B5 Bb5

front - ing the e - vil you dread. Co - a - lesce in - to one, your

A5 C#5 C5 N.C. E5 B5 Bb5 A5 C#5 C5 N.C.

shad - ow and soul. Soon, you will meet the un - dead.

To Coda
(end double time feel)

Musical notation system 1 (Staff 1): Treble clef, key signature of two flats. Notes include slurs, triplets, and a slide (sl.) mark. A wavy line indicates tremolo.

Musical notation system 1 (Staff 2): Bass clef, fret numbers: (20) 18 18 20 20 18 18 | 21 20 18 17 | 19 17 16 | 17 16 18 17 16 | 17 | (17) sl.

Musical notation system 2 (Staff 1): Treble clef, key signature of two flats. Notes include slurs, triplets, and a slide (sl.) mark. A wavy line indicates tremolo.

Musical notation system 2 (Staff 2): Bass clef, fret numbers: 6 6 6 7 9 | 7 7 9 7 7 9 | 9 7 9 9 9 | 10 | 12 10 8 8 8

Musical notation system 3 (Staff 1): Treble clef, key signature of two flats. Notes include slurs, triplets, and a slide (sl.) mark. A wavy line indicates tremolo.

Musical notation system 3 (Staff 2): Bass clef, fret numbers: 7 8 10 (10) 8 7 | 9 7 6 9 7 6 | 9 7 6 | 9 | 6 7 | 3 3 | 4

Annotations: A.H. (8va), Harm. (8va) 2 1/2, Harm. trem. bar 2 1/2, A.H. pitches: G G#

Musical notation system 4 (Staff 1): Treble clef, key signature of two flats. Notes include slurs, triplets, and a slide (sl.) mark. A wavy line indicates tremolo.

Musical notation system 4 (Staff 2): Bass clef, fret numbers: (4) (3) | (0) | (0)

Annotations: C5, 1, 1 1/2, 3 1/2, (Gtr. III out)

*Trem. bar movement causes open str. to sound.

Coda

Musical notation system 5 (Staff 1): Treble clef, key signature of two flats. Notes include slurs, triplets, and a slide (sl.) mark. A wavy line indicates tremolo.

Musical notation system 5 (Staff 2): Bass clef, fret numbers: 2 0 2 1 0 1 2 3 | 2 0 2 1 0 1 2 3

Annotations: N.C., En - ter to the realm of Sa - tan., Both gtrs., Gtr. III, A.H. (15ma), P.M., A.H. pitch: D

Slower $\text{♩} = 144$
 Guitar solo II
 w/Rhy. Fig. 6 (2 times)
 F5 G5 F5

*Pull up on bar. *Release bar and vib. simultaneously. *Pull up on bar.

3rd Verse
 w/Rhy. Fig. 7 (4 times)

Blood turn-ing black, the change has be-gun, feel-ing the ha-tred of all damned in hell.
 (Gtr. III out)
 (w/echo repeats)

*Depress bar before striking note.

Flesh starts to burn, twist, and de-form. Eyes drip-ping blood, re-al-i-za-tion of death,
 trans-form-ing of five toes to two. You learn the sa-cred words of praise, hail Sa-tan.

Rhy. Fig. 6
 F5 G5 F5 G5 F5 G5 A5 Bb5
 Gtrs. I & II
 P.M.-----4

Rhy. Fig. 7
 F5 G5 F5 G5 F5 G5 N.C.
 Gtrs. I & II
 P.M.-----4

learn to re - sist the temp - ta - tion. Watch - ing the an - gels sift through the heav - ens,

end-less-ly search-ing for sal-va-tion!

Guitar solo IV
w/Rhy. Fig. 8 (2 times)
F#5 G5 C5 B5 E5

Gtr. IV

string noise

trem. bar

A.H. (15ma)

*A.H. pitch: D#
*Depress bar before striking note.

The musical score is written for guitar and consists of three systems. The first system shows a sequence of chords: F#5, G5, C5, B5, Bb5, F#5, and G5. The second system features a complex melodic line with various techniques, including slurs, accents, and vibrato. The third system continues the melodic line with a pull-up on the bar.

Chord Sequence: F#5, G5, C5, B5, Bb5, F#5, G5

Techniques and Notations:

- Slurs:** Indicate phrasing over groups of notes.
- Accents:** Marked with a wedge symbol (^).
- Vibrato:** Indicated by a wavy line and the text "vib. w/bar".
- Harmonics:** Marked with "Harm. (8va)" and "*1/2".
- Trills:** Indicated by a wavy line and the text "trem. bar".
- Pull-up:** Indicated by a wavy line and the text "*Pull up on bar."

Tablature:

The tablature is written on six lines, representing the guitar strings. It includes fret numbers (e.g., 12, 0, 7, 8, 10, 11, 15) and symbols for techniques like slurs, accents, and vibrato.

[illegible]

(end Rhy. Fig. 9)

G5

⑥open E B5 B♭5

P.M. sl. Fdbk. (8va)

⑥open E

P.M. w/Rhy. Fig. 9

⑥open E

A5 G#5

⑥open E

Fdbk. (8va)

Fdbk. pitch: F

*Pull up on bar.

(6)

w/Rhy. Fig. 9 (2½ times)(Gtr. I)

G5

⑥open E B5 B♭5

1/2

⑥open E

Gtr. II (Gtr. IV out)

⑥open E

A5 G#5

⑥open E

P.M.

*gradual rit.

1/2

(6)

*Next 5½ bars.

G5

⑥open E B5 B♭5

P.M.

⑥open E

P.M.

A5 G#5

⑥open E

P.M.

w/Rhy. Fill 1

⑥open E

G5

⑥open E B5

B♭5 (cont. in notation)

sl.

Segue to JESUS SAVES

Rhy. Fill 1

(cont. in slashes)

Gtr. I

5 9 8

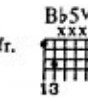
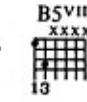
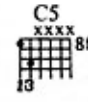
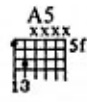
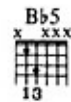
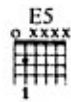
3 0 7 6

Jesus Saves

Words by Kerry King
Music by Jeff Hanneman
and Kerry King

Tune down 1/2 step:

⑥ = E^b ③ = G^b
⑤ = A^b ② = B^b
④ = D^b ① = E^b



Moderate Rock ♩ = 140

Intro

Gtr. I * B^b @6fr.

Rhy. Fig. 1 (Gtr. II)

E5

P.M.---4 P.M. P.M.---4 P.M. P.M.---4 sl. P.M.---4 P.M. P.M.---4 P.M. sl.

*Note is held over from previous song, "Altar of Sacrifice."

B^b5 E5 B^b5 E5 B^b5 E5

⑥open E B5 ⑥open E B^b5

P.M.---4 P.M.---4 (end Rhy. Fig. 1)

P.M.---4 P.M. P.M.---4 P.M. P.M.---4 sl. P.M.---4 P.M. P.M.---4 P.M.---4

Half time feel
w/Rhy. Fig. 1 (Gtrs. I & II)

N.C. B5 B^b5 N.C. B5 B^b5 F[#]5 G[#]5 B5 B^b5

N.C. B5 B^b5 N.C. B5 N.C. B^b5

⑥open E (Gtr. I cont. in notation)

Gtrs. I & II P.M.---4

Gtr. II P.M.---4

Gtr. I P.M.---4

7 7 7 8 8 8 11 11 11 10 10 10

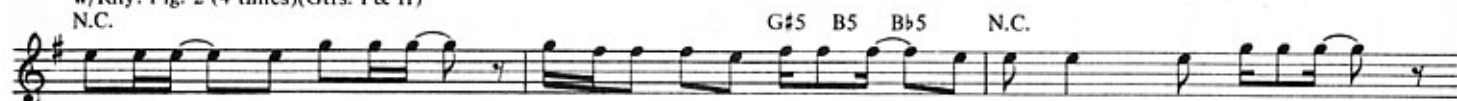
5 5 5 6 6 6 9 9 9 8 8 8

Double time feel

1st Verse

w/Rhy. Fig. 2 (4 times)(Gtrs. I & II)

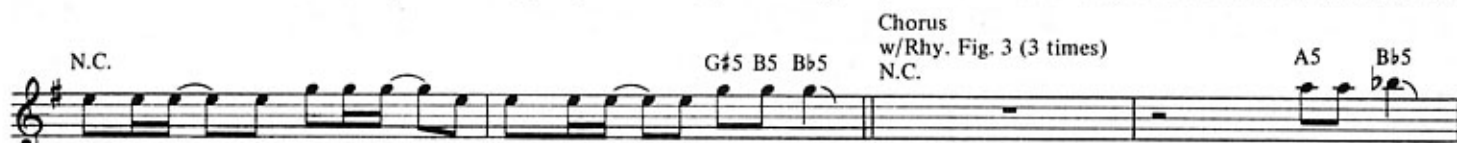
N.C.



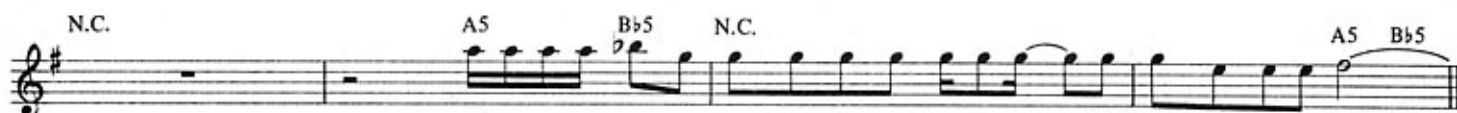
go to church.. you kiss the cross.. You will be saved at an - y cost.. You have no re - al - i - ty..



Chris - ti - an - i - ty.. You spend your life.. just kiss - ing ass.. a trait that's grown as time has passed.. You



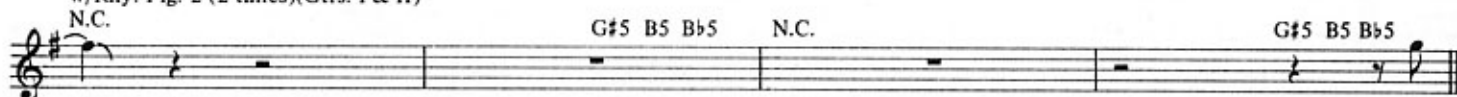
think the world.. will end to - day.. You praise the lord.. it's all you say. Je - sus saves!



Lis - ten to you pray. You think you'll see the pearl - y gates.. when death takes you a - way..

w/Rhy. Fig. 2 (2 times)(Gtrs. I & II)

N.C.



For

2nd Verse

w/Rhy. Fig. 2 (4 times)(Gtrs. I & II)

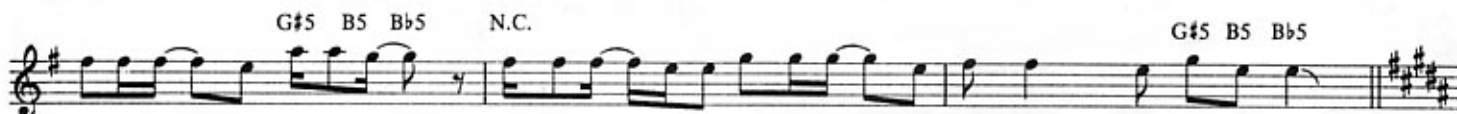
N.C.



all re - spect.. you can - not lust.. In an in - vis - i - ble man.. you place your trust.



In - di - rect.. de - pend - en - cy, e - ter - nal at - tempt.. of am - nes - ty. He will de - cide.. who lives or dies.. De -



pop - u - late.. Sa - tan - as rise.. You will 'be.. an ac - ces - so - ry.. Ir - rev - 'rence and blas - phe - my.

Rhy. Fig. 3

N.C.

Gtrs. I & II



slight P.M.

0 0 0 0 5 3 0 0 0 0 0 0 5 3 0 0 0 0 0 0 5 3 0 0 5 6

Guitar solo I
G#5 A5 G#5 A5

Rhy. Fig. 4
(Gtrs. I & II)
slight P.M.

Gtr. III
w/wah as filter

G#5 A5 C5 B5^{vii} (end Rhy. Fig. 4)

w/Rhy. Fig. 4
G#5 A5 G#5 A5

P.M.-----4

G#5 A5 C5 B5^{vii} (Gtr. III out)

trem. bar

*Pull up on bar.

Chorus
w/Rhy. Fig. 3 (3 times)
N.C.

A5 Bb5 N.C.

Je - sus saves!

A5 Bb5 N.C. A5 Bb5

No need to pray. The gates of pearl_ have turned to gold... It seems you've lost_ your_ way.

w/Rhy. Fig. 2 (2 times)(Gtr. II)

⑧open
E

Gtr. I

slight P.M.

w/Rhy. Fig. 2 (Gtrs. I & II)
N.C.

Chorus
w/Rhy. Fig. 3 (3 times)
N.C.

G#5 B5 Bb5

A5 Bb5

Je - sus saves!

N.C.

A5 Bb5 N.C.

No words of praise, no prom-ised land to take you to. There is no oth - er way!

Gtrs. I & II

A5 Bb5 A5 Bb5 A5 Bb5

Faster ♩ = 228
Guitar solo III

Rhy. Fig. 6

Bb5 A5

slight P.M.

Gtr. 8va III

Bb5 A5

3

19 17 22 19 17 20 17 20 19 17 20 19 17 21 19 17 19 17 20 17 18 17 19 18 17 18 17

Bb5 A5

Bb5

(end Rhy. Fig. 6)

trem. bar

*1/2

15 17 16 15 14 16 15 14 14 16 15 14

14 (14)

*Pull up on bar (next 6 bars).

w/Rhy. Fig. 6 (3 times)
Bb5 A5

Bb5 A5

*1 1/2

*2

*2 1/2

4 3 3 3 3

(14) 7 10 (10) 12 14

Bb5^{VI} A5 *2½ 3 *2 Bb5^{VI} *2

sl.

(14) 17 19 (19)

sl.

Bb5^{VI}A5 Bb5^{VI}A5

P.M.-----

6 6 6 6 5 5 5 8 7 8 7 6 5 6 6 5 5 7 6 5 4 7 6 5 4 7 6 5 4

(0)

Bb5^{VI}A5 3 3 Bb5^{VI} Harm.----- (8va) sl.

Harm.-----

7 6 5 4 6 4 0 6 4 0 5 (5) (5) 5

sl.

Bb5^{VI} A5 Bb5^{VI} A5

trem. bar 3½ *2 sl.

5 (5) sl.

*Pull up on bar.

Bb5^{VI}A5 Harm.----- (8va) 3 1/2 3 Bb5^{VI} 3 Bb5^{VI} 3 sl.

vib. w/bar Harm.----- 3 1/2 3

5 5 (5)

sl.

Dead Skin Mask

Words by Tom Araya
Music by Jeff Hanneman

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Moderately $\text{♩} = 109$

Intro N.C.
Gtr. I

mf P.M. P.M. P.M. Fdbk. (8va) slight vib. sl.

Fdbk. sl.

Fdbk. pitch: B

Gtr. II

mf P.M. P.M. P.M.

Fdbk. (8va) slight vib. trem. bar 2

Fdbk. sl.

Fdbk. pitch: B

P.M. P.M. P.M.

(9) (9)

0 7 9 10 0 8 9 10 0 7 9 10 0 8 9 10 0 7 9 10 0 8 9 10 0

Dead Skin Mask

(Spoken:) How I've waited for you to come. I've been here all alone. Now that you've

Both gtrs.

*A.H. (15ma)

P.M. P.M. P.M. *A.H. P.M. P.M. P.M.

A.H. pitch: F*

*A.H. sounded by Gtr. II only.

arrived, please stay awhile. And I promise I won't keep you long. I'll keep you forever. (w/echo repeats)

A5 Bb5 N.C.

*A.H. (15ma)

P.M. P.M. P.M. *A.H. P.M. P.M. P.M. P.M.-----4

A.H. pitch: F*

*A.H. sounded by Gtr. II only.

Rhy. Fig. 1

sl.

P.M. P.M. P.M. P.M. P.M. P.M.

sl.

P.M. P.M. P.M. P.M. P.M.

[illegible]

E5

Gtr. III

13 9 13 9 6 0 6 9 13 9 13 9 6 0 6 9 13 9 13 9 6 0 6 9 12 8 12 8 6 0 8 9

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of four measures, each containing a half note followed by a half note. The notes are: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, D85, E85, F#85, G#85, A85, B85, C86, D86, E86, F#86, G#86, A86, B86, C87, D87, E87, F#87, G#87, A87, B87, C88, D88, E88, F#88, G#88, A88, B88, C89, D89, E89, F#89, G#89, A89, B89, C90, D90, E90, F#90, G#90, A90, B90, C91, D91, E91, F#91, G#91, A91, B91, C92, D92, E92, F#92, G#92, A92, B92, C93, D93, E93, F#93, G#93, A93, B93, C94, D94, E94, F#94, G#94, A94, B94, C95, D95, E95, F#95, G#95, A95, B95, C96, D96, E96, F#96, G#96, A96, B96, C97, D97, E97, F#97, G#97, A97, B97, C98, D98, E98, F#98, G#98, A98, B98, C99, D99, E99, F#99, G#99, A99, B99, C100, D100, E100, F#100, G#100, A100, B100, C101, D101, E101, F#101, G#101, A101, B101, C102, D102, E102, F#102, G#102, A102, B102, C103, D103, E103, F#103, G#103, A103, B103, C104, D104, E104, F#104, G#104, A104, B104, C105, D105, E105, F#105, G#105, A105, B105, C106, D106, E106, F#106, G#106, A106, B106, C107, D107, E107, F#107, G#107, A107, B107, C108, D108, E108, F#108, G#108, A108, B108, C109, D109, E109, F#109, G#109, A109, B109, C110, D110, E110, F#110, G#110, A110, B110, C111, D111, E111, F#111, G#111, A111, B111, C112, D112, E112, F#112, G#112, A112, B112, C113, D113, E113, F#113, G#113, A113, B113, C114, D114, E114, F#114, G#114, A114, B114, C115, D115, E115, F#115, G#115, A115, B115, C116, D116, E116, F#116, G#116, A116, B116, C117, D117, E117, F#117, G#117, A117, B117, C118, D118, E118, F#118, G#118, A118, B118, C119, D119, E119, F#119, G#119, A119, B119, C120, D120, E120, F#120, G#120, A120, B120, C121, D121, E121, F#121, G#121, A121, B121, C122, D122, E122, F#122, G#122, A122, B122, C123, D123, E123, F#123, G#123, A123, B123, C124, D124, E124, F#124, G#124, A124, B124, C125, D125, E125, F#125, G#125, A125, B125, C126, D126, E126, F#126, G#126, A126, B126, C127, D127, E127, F#127, G#127, A127, B127, C128, D128, E128, F#128, G#128, A128, B128, C129, D129, E129, F#129, G#129, A129, B129, C130, D130, E130, F#130, G#130, A130, B130, C131, D131, E131, F#131, G#131, A131, B131, C132, D132,

E5

8va

sl.

w/Fill 2

A5 Bb5

N.C.

loco (Gtr. III out)

6

6

6

pick slide

12 (12) 10 12 17

19 17 16 19 17 16 18 16 15 17 15 14 16 14 13 15 13 12

Fill 1

Fill 2

Gtr. IV

pick
slide

[illegible]

The musical score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains two systems of music. The first system has a melodic line with notes marked with fingerings (1 1/2, 1 1/2, P, P sl, P) and a bass line with a sixteenth-note pattern marked with fingerings (*1 1/4, 1/2, 1 1/4, 1/2, 1 1/4, 1/2, 1 1/4, 1/2, 1 1/4, 1/2, 1 1/4, 1/2, 1 1/4, 1/2, 1 1/4, 1/2, 1 1/4, 1/2, 1). The second system continues the melodic line with notes marked with fingerings (A5, Bb5, N.C.) and a bass line with a sixteenth-note pattern marked with fingerings (*1 1/4, 1/2, 1 1/4, 1/2, 1 1/4, 1/2, 1). The bottom staff is in bass clef and contains two systems. The first system has a melodic line with notes marked with fingerings (1 1/2, 1 1/2, P, P sl, P) and a bass line with a sixteenth-note pattern marked with fingerings (*1 1/4, 1/2, 1 1/4, 1/2, 1 1/4, 1/2, 1 1/4, 1/2, 1 1/4, 1/2, 1 1/4, 1/2, 1 1/4, 1/2, 1 1/4, 1/2, 1). The second system continues the melodic line with notes marked with fingerings (A5, Bb5, N.C.) and a bass line with a sixteenth-note pattern marked with fingerings (*1 1/4, 1/2, 1 1/4, 1/2, 1 1/4, 1/2, 1). The score includes various musical notations such as slurs, accents, and dynamic markings. The bottom staff has a key signature change to one flat (Bb) and a time signature change to 3/4.

[illegible]

Rhy. Fig. 4-
Gtrs. I & II

P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4

2 1 2 3 7 8 (8) 3 1 0 1
0 0 0 1 0 0 0 0 0 0 0 0 0 0 5 6 6 6

[illegible]

E5 1/2 D#5 N.C. E5 N.C. F5 N.C. A5 Bb5 A.H. (8va) N.C.
 Full Full sl. H P P P P P P P trem. bar 6 3
 16 16 16 16 16 16 14 (14) (14) 11 12 11 14 12 11 14 12 11 14 12 11 14 12 11
 E5 D#5 N.C. E5 N.C. 1/2 Full 1/2 Full Full P P P P P P *Pull bar up.
 H H H H H H H H sl. H H P H sl. P H (Gtr. IV out)
 7 6
 12 13 15 12 14 15 14 15 14 15 14 15 17 15 17 14 14 16 19 17 19 19 19 19 17 19
 H H H H sl. H H P H
 *Ties apply to Gtr. II only.
 Gtr. I N.C. Fdbk. (8va) sl.
 P.M. P.M. P.M. Fdbk. sl.
 0 7 9 10 0 8 9 10 0 7 9 10 8 9 10 9 (9) (9) (9)
 Fdbk. pitch: B
 Gtr. II P.M. P.M. P.M.
 (2) (9) (2) (9)
 0 7 9 10 0 8 9 10 0 7 9 10 8 9 10 8 9 10 8
 Fdbk. (8va) slack A5 Bb5 trem. bar slack
 P.M. P.M. P.M. Fdbk. slack
 0 7 9 10 0 8 9 10 0 7 9 10 8 9 10 9 (9) (9) 7 8 7 8 5 6
 Fdbk. pitches: B G#
 A.H. (15ma) sl. A.H. P.M. P.M.
 (9) 9 (9) 2 0 7 9 10 0 8 9 10 0 7 9 10 7 8 7 8 5 6
 A.H. pitch: D# sl.

3rd Verse
N.C.

Graze the skin with my fin - ger - tips.

Rhy. Fig. 5-
Gtrs. I & II

P.M.-----4 P.M. P.M.-----4

w/Rhy. Fig. 5 (3 times)
N.C.

The brush of dead, warm flesh pac - i - fies the means.

Substitute Rhy. Fill 1 (Gtr. I only)

F5 G5

N.C.

In - cised mem - bers or - na - ments on my be - ing.

F5 G5 N.C.

Ad - u - lat - ing the skin.

— be - fore me.

F5 G5 w/Rhy. Fig. 4 (4 times)
E5 D#5 N.C. E5 N.C. F5 N.C. A5 Bb5 N.C.

Sim - ple smiles e - lude psy - chot - ic eyes.

E5 D#5 N.C. E5 N.C. F5 N.C. A5 Bb5 N.C. E5 D#5 N.C. E5 N.C.

Lose all mind con - trol, ra - t'nale de - clines.

Emp - ty eyes en - slave.

F5 N.C. A5 Bb5 N.C. E5 D#5 N.C. E5 N.C. F5 N.C. A5 Bb5 N.C.

— the cre - a - tion of plac - id fac - es and life - less pag - eants.

Rhy. Fill 1

Gtr. I

F5 G5

pick slide

P.M.---4

Chorus
w/Recitation (see below)
N.C.

Dance with the dead in my dreams. _____ Lis - ten to their hal - lowed screams. _____

Gtrs. I & II

sl. P.M. P.M. P.M. P.M. P.M.

The dead have tak - en my soul. _____ Temp -

A.H. (8va) P.M. A.H. P.M. P.M. P.M.

w/Rhy. Fig. 2 (1st 2 bars only, 2 times)(Gtr. II)
E5

ta - tion's lost all con - trol. _____ Dance with the dead in my dreams. _____

Gtr. I sl. P.M. P.M. P.M. P.M. P.M.

Recitation

Child's voice:
Hello?
Hello, Mr. Gein.
Mr. Gein?
Let me outta here, Mr. Gein.
Mr. Gein, I don't wanna play anymore, Mr. Gein.
Mr. Gein, it's not any fun anymore.
I don't wanna play in here, Mr. Gein.
Mr. Gein?
I want outta here, Mr. Gein.
Let me out now!

N.C. E5 N.C.

Lis - ten to their hal - lowed screams. The

P.M. P.M. P.M. P.M.

sl.

7 9 10 8 9 10 8 7 9 10 8 9 10 7

w/Rhy. Fig. 2 (Gtr. II)
E5

dead have tak - en my soul. Temp -

P.M. P.M. P.M.

sl.

7 9 10 9 10 7 9 10 8 9 10 8

E5 A5 Bb5 N.C.

ta - tion's lost all con - trol.

P.M. P.M. P.M.

sl.

7 9 10 9 10 7 9 10 8 9 10 7

Fdbk. (8va)

Gtr. II

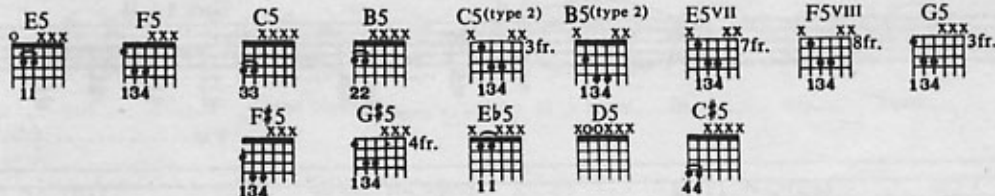
Fdbk.

Fdbk. pitch: B

(9) (9)

Seasons In The Abyss

Words by Tom Araya
Music by Jeff Hanneman



Tune down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Slow heavy Rock ♩ = 64

Intro E5 Rhy. Fig. 1 (Gtrs. I & II) F5 w/Rhy. Fig. 1 (3 times) E5 Riff A (Gtr. IV) F5

w/Riffs A & A1 (both 2 times)

w/Riff C (7 times)

Gtr. I *sl.* E5 VII F5 VIII C5 B5 **Faster** ♩ = 152
 N.C.
 Riff D-
 Gtrs. I & II

Gtr. II *sl.*

P.M.

E5 Play 7 times D#5 N.C. Riff E- G#5 G5

P.M. P.M.

E5 Rhy. Fig. 2 E(b5) N.C.(E5) E5 F(b5) N.C.(E5) E5 E(b5) N.C.(E5)

P.M. P.M. P.M. P.M. P.M. P.M.

E5 C5 D#5 E5 E(b5) N.C.(E5) E5 F(b5) N.C.(E5)

P.M. P.M. P.M. P.M. P.M. P.M.

E5 E(b5) N.C.(E5) E5 G#5 G5 (end Rhy. Fig. 2)

P.M. P.M. P.M. P.M.

w/Rhy. Fig. 2

E5 E(b5) N.C.(E5)

An -

2.3. See additional lyrics

E5	E(b5) N.C.(E5)	E5	F(b5) N.C.(E5)	E5	E(b5) N.C.(E5)	E5	G#5	G5
----	----------------	----	----------------	----	----------------	----	-----	----

tic - i - pa - tion, the stim - u - la - tion to kill__ the ex - hil - a - ra - tion.

Rhy. Chorus

Fig.3
(Both
gtrs.)

Close your eyes, look deep in your soul, step out - side your - self and let your mind go.

(end Rhy. Fig. 3)

[illegible]

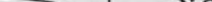
w/Rhy. Fig. 3

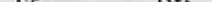
close your eyes, and for-get your name, step out - side your - self, and let your thoughts drain,

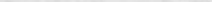
To Coda

E5 *To Coda* F5 G#5 | 1. G5 F#5

as you go in - sane go in - sane!

2.  Half time feel
w/Riff D
N.C.

 Play 3 times
w/Riff E
N.C.

 (end half time feel)
G#5 G5

(end half time feel)

Guitar solo

Rhy. $\textcircled{\text{1fr.}}$ F5 F F5 Eb5 F5 $\textcircled{\text{1fr.}}$ F F5 Eb5 F5 $\textcircled{\text{1fr.}}$ F F5 D5 F5 $\textcircled{\text{1fr.}}$ F F5 C#5 F5 (end Rhy. Fig. 4)

Fig. 4

(Gtrs. I & II)

δya

(end Rhy. Fig. 4)

[illegible]

E5 Full *loco* P F5 G#5 Full *1/2. *1 Harm. (8va) G5 F#5 1/21/21/21/21/2

Full P P.M.-----] trem. bar *1/2. *1 Harm. 1/2 1/21/21/21/21/2

15 13 11 13 7 10 7 10 7 9 7 9 10 10 10 (10) 0 5

10 7 10 7 10 7 9 7 9

*Pull bar up.

E5 T P H P T P P H P T P P H P T P P H P G5 T P P H P T P P H P T P P H P T P P H P

T P H P T P P H P T P P H P T P P H P T P P H P T P P H P T P P H P T P P H P

12 5 8 5 13 8 5 8 5 12 8 5 8 5 13 8 5 8 5 12 8 5 8 5 12 8 5 12 8 5

F#5 A.H. (8va) 1/2 Full G5 F#5 E5 T P P H P T P P H P T P P H P T P P H P

A.H. 1/2 Full trem. bar 1/2 1/2 1/2 T P P H P T P P H P T P P H P T P P H P

5 5 0 (0) 12 8 5 8 5 13 8 5 8 5 12 8 5 8 5 13 8 5 8 5

A.H. pitch: B

F5 T P P H P T P P H P T P P H P T P P H P G#5 sl. T P P H H sl. T P H H sl. T P H H sl. T P H H sl. T P H H sl. T P H H

T P P H P T P P H P T P P H P T P P H P 6 sl. T P P H H sl. T P H H sl. T P H H sl. T P H H sl. T P H H sl. T P H H

12 8 5 8 5 13 8 5 8 5 12 8 5 8 5 13 8 5 8 5 10 5 7 8 11 6 8 9 12 7 9 10 13 8 10 11 14 9 11 12 15 10 12 13

*Slide w/right hand (next 3 bars).

8va----- G5 F#5

sl. T P H H sl. T P H H sl. T P H H sl. T P H H sl. T P H H sl. T P H H sl. T P H H

7 7 7 7 7 7 7

sl. T P H H sl. T P H H sl. T P H H sl. T P H H sl. T P H H sl. T P H H sl. T P H H

10 11 13 14 17 12 14 15 18 13 15 16 19 14 16 17 20 15 17 18 21 16 18 19 22 17 19 20

w/Riff D N.C. (Gtr. IV out) E5 D.S. al Coda D#5

sl. P sl. 20 10

Coda (w/last 3 bars of Rhy. Fig. 3)

F5 G#5 G5 F#5

go in - sane!

Tempo I

Gtrs. w/Riff C (4 times)
I&II E5

F5 C5 B5 E5 F5 C5(type 2) B5(type 2)

Gtr. I E5^{VII} F5^{VIII} C5 B5 w/Fill 1 E5^{VII} F5^{VIII} C5 B5 (cont. in notation)

Gtr. II sl. sl. sl. rit.

Free time

Gtr. I E5

Gtr. II Fdbk. (8va) Fdbk.

Fdbk. pitches: G#, D

slack trem. bar slack

Fill 1

Gtr. III

pick slide

Additional Lyrics

2. Innate seed to watch you bleed,
A demanding physical need.
Desecrated, eviscerated,
Time perpetuated. (To Chorus)
3. Inert flesh, a bloody tomb,
A decorated splatter brightens the room.
An execution, a sadist ritual,
Mad intervals of mind residuals. (To Chorus)

Mandatory Suicide

Words by Tom Araya
Music by Jeff Hanneman
and Kerry King

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat



Moderately fast Rock $\text{♩} = 156$

Half time feel

[1.-7.]

[8.]

Intro

Gtr. I: G5 F#5 F5 E5 N.C. Rhy. Fig. 1 sl. (end half time feel) C#5 N.C.

Gtr. II: Rhy. Fig. 1A sl. (end Rhy. Fig. 1A)

P.M.

Play 4 times

E5 Gtr. I & II C#5 N.C. N.C. G5 N.C. G5 F#5 F5 N.C. G5 N.C. G5 F#5 F5 C#5 N.C.

Rhy. Fig. 2

P.M.

1st Verse

E5 w/Rhy. Fig. 3 (3 times) C#5 N.C. E5 C#5 N.C.

Mur-der at your ev-'ry foot-step. A child's toy sud-den death.

Rhy. Fig. 3 (end Rhy. Fig. 3)

P.M.

E5 C#5 N.C. E5 C#5 N.C.

Snip-er blaz-es you through your knees. Fall-ing down, can you feel the heat?

72

[illegible][illegible][illegible]

Coda

E5

w/Rhy. Fig. 4
 w/Gtr. effects ad lib. (till end)
 E5 F5 G5 F5

Play 4 times
 E5 C/E

w/Rhy. Fig. 4
 w/Recitation (see below)
 E5 F5 G5 F5

Play 16 times
 E5 C/E

E5

The musical notation is written on a single staff in treble clef with a key signature of one sharp (F#). The piece is divided into four measures by bar lines. The first measure contains a whole rest, with the instruction 'w/Rhy. Fig. 4' and 'w/Gtr. effects ad lib. (till end)' above it, and the notes 'E5 F5 G5 F5' below it. The second measure also contains a whole rest, with the instruction '*Play 4 times*' above it and the notes 'E5 C/E' below it. The third measure contains a whole rest, with the instruction 'w/Rhy. Fig. 4' and 'w/Recitation (see below)' above it, and the notes 'E5 F5 G5 F5' below it. The fourth measure contains a whole rest, with the instruction '*Play 16 times*' above it and the notes 'E5 C/E' below it. After the fourth measure, there is a double bar line, followed by a final measure containing a whole rest, with the note 'E5' above it.

Recitation:

Lying, dying, screaming in pain.
 Begging, pleading, bullets drop like rain.
 Minds explode, pain sheers to your brain,
 Radical amputation, this is insane.
 Fly swatter stakes drive through your chest.
 Spikes impale you as you're forced off the crest.
 Soldier of misfortune, hunting with bated breath.
 A vile smell, like tasting death.
 Dead bodies, dying and wounded, litter the city streets.
 Shattered glass, bits of clothing and human deceit.
 Dying terror, blood's cheap, it's everywhere.
 Mandatory suicide, massacre on the front line.

**Words and Music by
Jeff Hanneman**

G#5

Bb5/F
Gtr. I
Gtr. II
(cont. in notation)

E5 Bb5 E5 N.C.
Rhy. Fig 2 (Gtrs. I & II)

P.M.-----4 P.M.-----4 P.M.-----4

E5 Bb5 E5 Gtr. F5 G#5 E5 Bb5
Both gtrs.

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

E5 N.C. E5 Bb5 E5 A5 Bb5
(end Rhy. Fig. 2)

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

1st Verse
w/Rhy. Fig. 2

E5 Bb5 E5 N.C. E5 Bb5 E5 F5 G#5

1. Ausch - witz, the mean-ing of pain, the why that I want you to die.

E5 Bb5 E5 N.C. E5 Bb5 E5 A5 Bb5

Slow death, im - mense de - cay, snow-ers that cleanse you of your life.

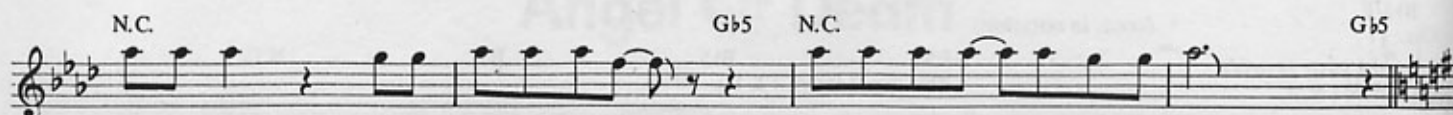
N.C. Gb5 N.C. Gb5

Forced in like cat-tle, you run, stripped of your life's worth.

w/Rhy. Fig. 3 (3 times)

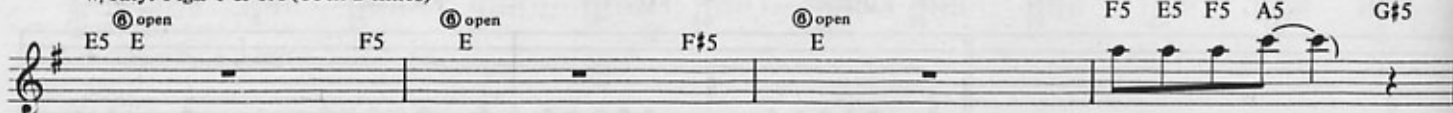
Rhy. Fig. 3 (Both gtrs.)

P.M.-----4 P.M.-----4 P.M.-----4



Hu - man mice for the an - gel of death. Four hun-dred 'thou-sand more to die.

Chorus
w/Rhy. Figs. 1 & 1A (both 2 times)

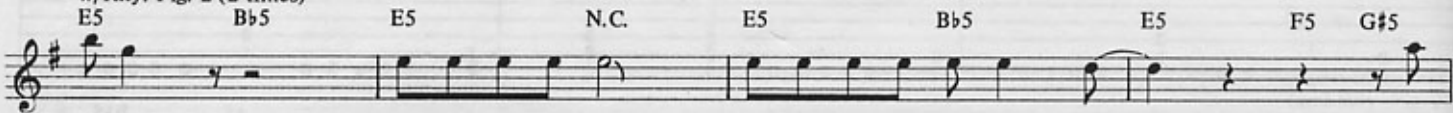


An - gel of death,--



mon-arch to the king-dom of the dead. 2. Sa -

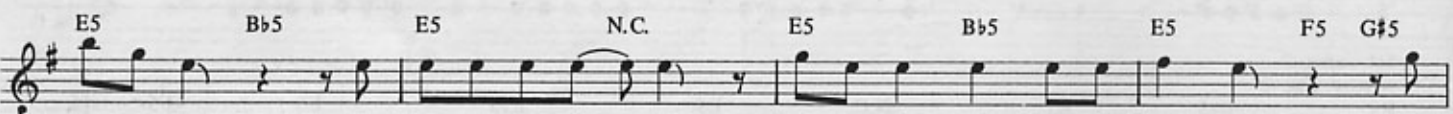
2nd Verse
w/Rhy. Fig. 2 (2 times)



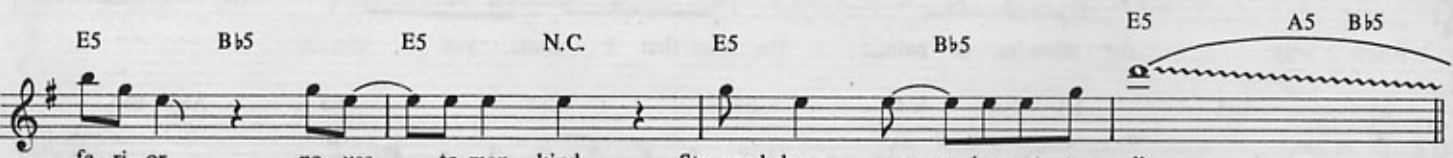
dis-tic sur-geon of de-mise, sa-dist of the no-blest blood.-- De -



stroy-ing with-out mer-cy-- to ben-e-fit the Ar-y-an race.--

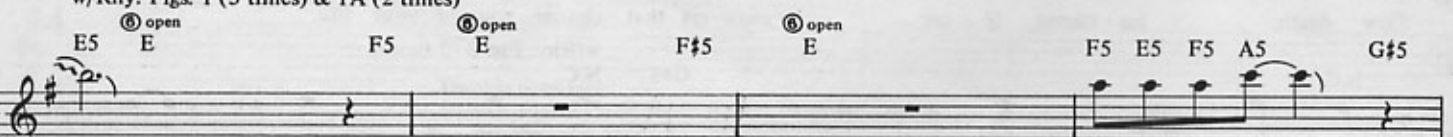


Sur-ger-y with no an-es-the-sia. Feel the knife pierce you in-tense-ly. In -

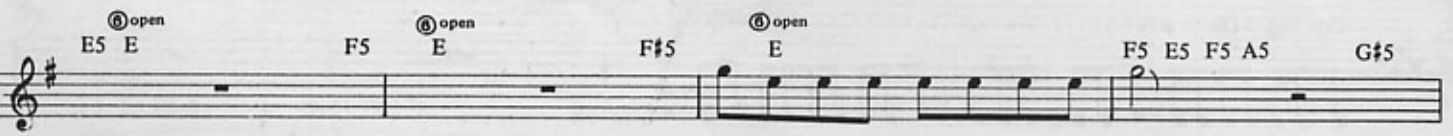


fe-ri-or, no use-- to man-kind. Strapped down, scream-ing out to die.--

Chorus
w/Rhy. Figs. 1 (3 times) & 1A (2 times)



An - gel of death,--



mon-arch to the king-dom of the dead.

Gtr. I substitute Rhy. Fill 1
E5

F5

F#5

In - fa - mous

Rhy. Fig. 1B (Gtr. II)

P.M.

P.M.

F5

B5

F5

A5

G#5

Bb5/F

(end double time feel)

Gtr. I

(Gtr. I out)

butch - er,

an - gel of death.

(end Rhy. Fig. 1B)

P.M.

Slower ♩ = 184
N.C.

H P

P.M.

P.M.

P.M.

P.M.

H P

H P

H P

H P

H P

H P

H P

P.M.

P.M.

P.M.

H P

H P

H P

H P

Rhy. Fill 1
Gtr. I

P.M.

P.M.

2nd time substitute Rhy. Fill 2

E5 F5 E5 F5 E5

Test of heat burns your skin. Your mind starts to boil. Frig - id cold reach.
Pray - ing for the end of your wide a - wake night - mare. Wings of pain

F5 A5 Bb5 E5 F5 E5

cracks your limbs. out for you. How long can you last in this fro - zen wa - ter bur - i - al?
His face of death star - ing down, your blood's run - ning cold. In -

F5 E5 F5 A5 Bb5 E5 F5 E5 To Coda

Sewn to - geth - er, ject - ing cells, join - ing heads. dy - ing eyes. Just a mat - ter of time till you
Feed - ing on the screams of the

N.C. Half time feel F5 A5 Bb5 E5 G5 E (end half time feel) (8) open

rip your - selves a - part. Mil - lions laid out in their crowd - ed

Gtr. II (cont. in slashes) Gtr. I

tombs. Sick - 'ning ways to a - chieve the Hol - o -

(cont. in notation) E5 F5 E5 E N.C. Half time feel F5 A5 Bb5 G5 (end half time feel)

tombs. Sick - 'ning ways to a - chieve the Hol - o -

Gtr. II (cont. in slashes) Gtr. I

tombs. Sick - 'ning ways to a - chieve the Hol - o -

Fill 2

Grtr. II

6 7 8 7 10 9 9 7

Guitar solo

Rhy.
Fig. 5

E^{⑤ open} E B♭^{⑥ open} E F#^{⑦ open} E B♭^{⑧ open}

P.M.

8va

Gtr. III

1½

H P H H H H H P H P H P H H P

21 21 21 16-21 16 21 16-21 10-21 16-21 18-21 18 21 19-18 19-18 20-17 18-20 18-17 20

[illegible][illegible][illegible]

*Percussive sound created w/ pick is used to mute string.

*Pull up on bar. Then depress and vib. simultaneously.

w/Rhy. Fig. 3 (3½ times)
N.C.

G♭5 N.C.

G♭5 N.C.
(Gtr. III out)

4

w/reverb (till double bar)

4

(21) (21) (21) (21)

G♭5 N.C.

Gtrs. E5 (Gtrs. I & II out) N.C.

I & II

Tempo I

Chorus

w/Rhy. Figs. 1 (3 times) & 1A (2 times)

E5 (6) open E F5 (6) open E F♯5 (6) open E

F5 E5 F5 A5 G♯5 E5 (6) open E F5 (6) open E F♯5 (6) open E

An-gel of death, mon-arch to the king-dom of the

F5 E5 F5 A5 G♯5 E5 w/Rhy. Fig. 1B (2 times) F5 F♯5

dead. In - fa - mous butch-er,

F5 E5 F5 A5 G♯5 *w/Rhy. Fig. 1B (Gtr. I) E5 F5 F♯5

an - gel of death...

F5 E5 F5 A5 G♯5 F5 Gtr. II E5 VII

An - gel of death!

Gtr. I

sl.

3 9 9 (9)

1 7 7 (7)

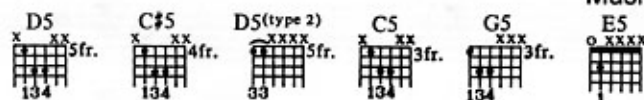
sl.

Hallowed Point

Words by Tom Araya and Jeff Hanneman
Music by Jeff Hanneman and Kerry King

Tune down 1/2 step:

- ⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭



Fast Rock ♩ = 226

Intro

D5 C#5 A5 G#5 C5 B5 C5 B#5 N.C.

*Gtr. I Rhy. Fig. 1

P.M.-----4 P.M.-----4 P.M. 4 P P.M.-----

*doubled by a second gtr. throughout

1. C5 (end Rhy. Fig. 1) B5 C5 B♭5

P.M.-----4 P.M.-----4

1st, 2nd Verses
w/Rhy. Fig. 1 (4 times)

2nd time w/Fill 1

N.C.

1. High ve - loc - i - ty bul - let at close range can dam - age the mind.

2. See additional lyrics

C5 N.C.

Shat - ter - ing the skull, shred - ding the brain, sev - er - ing the spine.

C5 N.C.

Bur - y a round of lead in the chest, it's quite an im - pres -

C5 N.C.

sion. I - mag - ine the in - nards of your soul, the in - flic - tion.

Fill 1 (end of Guitar solo I)

Gtr. II

trem. bar

sl.

(17)(17)

[illegible][illegible]

w/Rhy. Fig. 3
N.C.

[illegible]

Coda I

w/Rhy. Fill 1

Bb5

N.C.

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody in G major, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a half rest, followed by a quarter note G4, and then a half note A4. The second system continues the melody, starting with a half rest, followed by a quarter note G4, and then a half note A4. The third system contains the piano accompaniment, which is a simple harmonic pattern of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108,

First system of guitar notation. Treble clef, key signature of one sharp (F#). The staff contains a series of eighth-note chords and single notes, with fingerings 10, 9, 8, 7, and 6 indicated. Pedal markings (P.M.) are present below the staff. The bass staff shows a sequence of notes with fingerings 10, 9, 8, 7, and 6, and a 'P' marking.

Second system of guitar notation. Treble clef, key signature of one sharp (F#). The staff contains a series of eighth-note chords and single notes, with fingerings 10, 9, 8, 7, and 6 indicated. Pedal markings (P.M.) are present below the staff. The bass staff shows a sequence of notes with fingerings 10, 9, 8, 7, and 6, and a 'P' marking.

Third system of guitar notation. Treble clef, key signature of one sharp (F#). The staff contains a series of eighth-note chords and single notes, with fingerings 10, 9, 8, 7, and 6 indicated. Pedal markings (P.M.) are present below the staff. The bass staff shows a sequence of notes with fingerings 10, 9, 8, 7, and 6, and a 'P' marking. A 'Bb5' marking is present above the staff.

Fourth system of guitar notation. Treble clef, key signature of one sharp (F#). The staff contains a series of eighth-note chords and single notes, with fingerings 10, 9, 8, 7, and 6 indicated. Pedal markings (P.M.) are present below the staff. The bass staff shows a sequence of notes with fingerings 10, 9, 8, 7, and 6, and a 'P' marking. A '2nd time w/Fill 2' and 'N.C.' marking are present above the staff.

Fifth system of guitar notation. Treble clef, key signature of one sharp (F#). The staff contains a series of eighth-note chords and single notes, with fingerings 10, 9, 8, 7, and 6 indicated. Pedal markings (P.M.) are present below the staff. The bass staff shows a sequence of notes with fingerings 10, 9, 8, 7, and 6, and a 'P' marking. A 'Rhy. Fig. 4' marking is present above the staff.

Fill 2 (end of Guitar solo II)

8va Full

Gtr. III

Full

(24) sl.

w/Rhy. Fig. 4 (2¼ times)

tion.
tion. Dis - persed on ex - cur - sion,
Dif - fused com - pul - sion, un -

(end Rhy. Fig. 4)

ran - dom - ly re - per - cuss kills its vic - tims, My sweet re - venge,
end - ing ing re - per - cuss kills its vic - tims, My Vi - lent e - mo -

tion, bit - ter in de - pres - sion. The thrill - ing re lease —
scream - ing re - vul - sion, The Spas mod - ic con - vul -

To Coda II

— sions. of a hat - ed deep per - sua - sion.
an

Gtr. III

steady gliss.

sl.

Guitar solo II

⑥5fr.

8fr.

Sfr.

7fr.

8fr.

5fr.

3 ft.

Rhy.
Fig.5

P.M.

P.M.

P.M. -

Sva

11

Fu

11

Full

Fu

II F

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first line of music, featuring a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with fingerings indicated above the notes: 7fr. B, 8fr. C, 5fr. A, 3fr. G, and 6fr. Bb. The second system contains the second line of music, continuing the melody. The third system contains the third line of music, which includes a double bar line and a repeat sign. The score is written in a style typical of early 20th-century sheet music, with a focus on the melody and fingerings.

5fr. A 8fr. C 5fr. A slack 7fr. B 8fr. C 5fr. A 3fr. G H H

trem. bar

slack

2 0 15 17 19 0 15 17 19 17 (17) 0 15 17 19 0 15 17 19 0 10 21 22 0 10 21 22

[illegible]

Much slower $\text{♩} = 100$
Guitar solo III
w/Rhy. Fig. 6

Coda II G5
Gtr. I

emp - ty gun.

Gtr. II

F#5 E5 G5 F#5 E5 G5

w/Rhy. Fig. 6 (1st bar only, 8 times)

F#5 E5 G5 F#5 E5 G5 F#5 Full E5 (15ma) Full sl.

1/2 1/2 P.M.-----4 H H H H H H P H P H 6 6

A.H. Full sl.

F#5 E5 G5 F#5 Full E5 G5 sl.

P.M.-----4 A.H.-----4 sl.

F#5 Full E5 G5 sl.

7 10 H H H H H H P H P H 6 12

F#5 Full E5 G5 sl.

15 13 12 14 12 11 12 11 14 12 11 12 11 14 12 14 14 14 12

P P P P H P P P H P P H H P Full 14 14 (14) sl.

Rhy. Fig. 6

Play 3 times

F#5 E5 G5 F#5 E5 G5
Gtr. I

P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M.-----4

F#5 *sl.* E5 G5 *8va* F#5 E5 G5 *sl.*

F#5 *8va* *sl.* P E5 *loco* p G5 (cont. in Fill 3)

w/Fill 3
 N.C.
 Rhy. Fig. 7 (Gtr. I)

w/Fill 4 (end Rhy. Fig. 7)

Fill 3 (end of Guitar solo III)
 Gtr. II *sl.*

Fill 4
 Gtr. III *sl.*

Blood Red

Words by Tom Araya
Music by Jeff Hanneman

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
 ⑤ = A \flat ② = B \flat
 ④ = D \flat ① = E \flat

E5 F5 E5VII F5VIII G5 F5 (type 2) A5 B \flat 5 A \flat 5

1 13 134 134 134 134 134 134 134

7fr. 8fr. 3fr. 5fr. 6fr. 4fr.

Moderate Rock $\text{♩} = 142$

Intro N.C. E(\flat 5) N.C. E(\flat 5) N.C.

Gtrs. I & II

mf P.M. 4 P.M. P.M. P.M. P.M. P.M. P.M. 4 P.M.

0 0 7 7 7 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 7 7 7 7 0 0

1. 2.

w/Fill 1 Gtr. I

P.M. P.M. P.M. P.M. P.M.

0 0

N.C. Riff A (Both gtrs.)

pick slide *f* P.M. 4 P.M. 4

0 0 0 7 0 0 0 6 5 6 5 6 5 6 5 7

w/Riff A (Gtr. II)
N.C.
Riff A1 (Gtr. I)

P.M. 4 P.M. 4

0 0 0 10 0 0 0 9 10 9 10 9 10 9 10 9 11

Fill 1 Gtr. II

sl.

7 0 (7) 0 12 *sl.*

Riff B (Gtr. I)-----

P.M.-----

P.M.-----

Fsus2

Gsus2 (cont. in slashes)

Riff B1 (Gtr. II)-----

P.M.-----

P.M.-----

(cont. in slashes)

Rhy. 1st, 2nd, 3rd Verses

Fig. 1 (Both gtrs.)

Ⓢopen E

*E5

Ⓢopen E

(end Rhy. Fig. 1)

*F5

w/Rhy. Fig. 1 (2½ times)

Ⓢopen E

E5

1. Peace-ful con-fron-ta - tion meet war__ ma - chine, - seiz - ing all__ civ - il lib -

2.3. See additional lyrics

*Gtr. II plays E5 VII

*Gtr. II plays F5 VIII

Ⓢopen E

F5

Ⓢopen E

E5

Ⓢopen E

F5

er - ty. Hon - est bal - lot - a - tion a - mong__ ban - shee, -

Ⓢopen E

E5

w/Rhy. Fill 1

N.C.

F5

C

N.C.

Chorus

G5

(Both gtrs.)

P.M.

spill - ing blood__ on hu - man - i - ty. You can - not hide__ the face__ of death, - op -

Rhy. Fill 1

Gtrs. I & II

P.M.-----

sl.

sl.

96

Die By The Sword

Words and Music by
Jeff Hanneman

Fast Rock ♩ = 192

The musical score for the guitar solo is presented in two staves. The top staff is in treble clef, 4/4 time, and features a key signature of one sharp (F#). It begins with an 'Intro' section marked 'Gtr. II' and 'E5', followed by a 'Gtr. I' section and 'Rhy. Fig. 1'. The solo is characterized by a rhythmic pattern of eighth notes, often beamed in groups of four, with a 'P.M.' (pick attack) marking. The notation includes various dynamics such as *f* (forte), *sl.* (sustained), and *P.M.* (pick attack). The bottom staff is a bass line in bass clef, 4/4 time, featuring a rhythmic pattern of eighth notes, often beamed in groups of four, with a 'P.M.' (pick attack) marking. The notation includes various dynamics such as *f* (forte), *sl.* (sustained), and *P.M.* (pick attack). The score concludes with the instruction '(end Rhy. Fig. 1)'.

w/Rhy. Fig. 1 (both gtrs.)
N.C.(E5) F#5 G5 N.C.(E5) Bb5 N.C.(E5) F#5 G5 N.C.(E5) Bb5 C5

1st, 2nd Verses
N.C.(E5) G5 N.C.(E5) Bb5 N.C.(E5) G5

1st, 2nd Verses
N.C.(E5) G5 N.C.(E5) Bb5 N.C.(E5) G5

1. Live by the sword___ and help to con - tain___ the help - less minds_ of you all._
2. See additional lyrics

Rhy. Fig. 2 (both gtrs.)

The image shows a musical score for a guitar rhythm figure. The top staff is a melody line in G major (one sharp) with a key signature of one sharp (F#). It consists of six measures of music, each containing a triplet of eighth notes followed by a quarter note. The notes are G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D

N.C.(E5) C5 w/Rhy. Fig. 2 N.C.(E5) G5 N.C.(E5) Bb5

Die by my hand__ in pools of blood,__

(end Rhy. Fig. 2)

N.C.(E5) G5 N.C.(E5) C5 Rhy. Fig. 3 (Gtr. I) A5 sl C5

catch your - self as you fall.____ Mind - less tyr - an - ny, for -

Rhy. Fig. 3A (Gtr. II)

got - ten vic - tims, chil - dren slaugh - tered in vain.____

(end Rhy. Fig. 3A)

P.M.-----4 P.M.

w/Rhy. Figs. 3 & 3A A5 C5 B5 (5)open A F5 (5)open A E5 II

Rap - ing the maids____ in which they serve,____ on - ly the words____ of the lord.____

Chorus N.C. D5 C#5 Bb5 A5

Die by the sword!____

Rhy. Fig. 4 (both gtrs.) (end Rhy. Fig. 4)

P.M.-----4

w/Rhy. Fig. 4 N.C. D5 C#5 Bb5 A5

Die by the sword!____

Slower $\text{♩} = 144$
 (8) open
 C5^{III} B5^{II} G5 F#5 Rhy. E
 Fig. 5 P.M.-----4

(end Rhy. Fig. 5)

w/Rhy. Fig. 5 (2 times)
 E5 Gtr. III G5 B5 Bb5 E5 G5 F5
 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

N.C.(E5) 8va. Full Full sl. loco E5 G5 B5 N.C.(Bb5) A.H. (15ma)
 P.M.-----4 Full Full (17) (20) sl. P.M.-----4 P.M.-----4 A.H.

A.H. pitch: A \flat

w/Fills 1 & 2
 E5 G5 F5 B5 F5
 P.M.-----4 P.M.-----4 P.M.-----4 sl. sl.

Fill 1

trem. bar 2 1/2

12
 *Depress bar before striking note.

Fill 2

pick slides

w/Rhy. Fig. 6 (3 times)

E5

G5

B5

Bb5

wis - dom of the wiz - ard is

*Pull bar up.

E5

G5

F5

B5

F5

E5

G5

B5

on - ly a nur - tured lie. Black knights of hell's do - main

vib. w/bar

Full

sl.

2

3

9:8

9:8

Bb5

E5

G5

F5

B5

F5

walk up - on the dead. Sa -

vib. w/bar

Full

sl.

E5

G5

B5

Bb5

E5

G5

F5

tan sips up - on the blood in which he feeds.

*Pull bar up.

*Pull bar up.

A.H. pitch: B

B5 F5 Gtr. II Interlude E5 B5II (type 2)

Ha ha ha ha ha.

(Gtr. III out) Gtr. I slack

slack

Bb5 F5¹ F#5 (type 2)

sl. F5^{VIII} G5^X E5^{VII}

N.C.

Gtr. II

Gtr. I

*P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

*P.M. refers to both gtrs.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Guitar solo
N.C.(E5)

BS

[illegible]

P.M.-----

Full *sl* σ

(end Rhy. Fig. 7)

P.M.- - - 4

P.M.- - - 4

P.M. - - - 4

P.M.

w/Rhy. Fig. 7 (3 times)

N.C.(E5)

Sya-

B65 A5 N.C.(E5)

Bb5 AS

[illegible]

*TP P TP P TP P TP P TP P TP P TP P TP P TP P TP P TP P TP P TP P

20 15 12 20 15 12 20 15 12 20 15 12 20 15 12 20 15 12 20 15 12 20 15 12 H

*Tap w/edge of pick.

N.C.(E5)

890

Bb5 A5 N.C.(E5)

C5

BS

pick slide

[illegible]

N.C.(E5)

BbS AS N.C.(E5)

B65 A5 N.C.(E5)

B65 A5

Sva

Full

Full

Full

Full

15 16 15 18 17 15 18 15 15 18 17 15 17 15 18 18 17 15 18 15 18 15 17

N.C.(E5) C5 B5 Full

N.C.(E5) *loco* Bb5 A5 N.C.(E5) Bb5 A5

P.M.-----4 P.M.-----4

Full *sl.*

(17) 15-14 17 15 14 18 (18)

10-12-14 10-12-14 11-12-14 11-12-14 10-12-14 11-12-14 11-12-14 12-15-12

N.C.(E5) Bb5 A5 N.C.(E5) C5 B5 Full Full Full

T P P T P P T P P T P P T P P T *sl.* Full

6 6 6 3

T P P T P P T P P T P P T P P T *sl.* Full Full Full

17 15 12 19 15 12 17 15 12 19 15 12 17 15 12 19 15 12 17 12 15 12 15 12 15 12 15

E5VII Gtrs. I & II (Gtr. III) Full *sl.* (Gtr. III out)

sl. G5X(type 2) *sl.*

Full *sl.*

12 15

Gtr. IV

0 0 0 0 12 12 13 13 15 13 12 12 13 12 0 0 0 0 12 12 13 13 15 15 13 12 13 12 0 0

F#5IX C5III B5II

3 3

0 0 0 0 12 12 13 13 15 13 12 15 13 13 15 13 12 14 12 14 12 14 12 14 14

F#5 (type 2)
 Full
 Full
 sl.
 C5 III
 B5 II
 P
 sl.
 Full
 Full
 sl.
 P
 14 16
 16 (16) 9 7 9 12 11 9 11 9 7 9 (9)

E5II (type 2)

sl.

G5X (type 2)

sl.

6 6 6 6 6 6

6 6 6 6 6 6

19 15 12 19 15 12 19 15 12 19 15 12 19 15 12 19 15 12 19 15 12 20 15 12 20 15 12 20 15 12 20 15 12 20 15 12 20 15 12 20 15 12 20 15 12 20 15 12 20 15 12

*Tap w/edge of pick (next 3 bars).

[illegible]

E5II(type 2) G5

12 11 14 12 11 14 12 11 14 12 11 14 14 9 7 9 9 7

F#5IX C5III B5II

w/Rhy. Fig. 1 (2 times)
N.C.(E5) F#5 G5 N.C.(E5) Bb5 N.C.(E5) 1/4 F#5 G5 N.C.(E5) Bb5 C5

N.C.(E5) F#5 G5 (Gtr. IV out) N.C.(E5) Bb5 N.C.(E5) F#5 G5 N.C.(E5) Bb5 C5

Chorus
w/Rhy. Fig. 4 (2 times)
N.C.

Die by the sword!_

D5 C#5 Bb5 A5 N.C.

Die by the sword!_

D5 C#5 Bb5 A5 C5III B5II G5 F#5

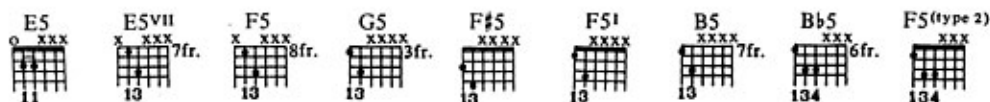
D5 C#5 Bb5VI A5V C5VII B5II G5 F#5 E5II(type 2)

Additional Lyrics

2. Satan watches all of us, smiles as some do his bidding.
Try to escape the grasp of my hand and your life will no longer exist.
Hear our cry, save us from the hell in which we live.
We turn our heads toward the sky and listen for the steel. (To Chorus)

Black Magic

Words by Kerry King
Music by Jeff Hanneman
and Kerry King



Fast Rock ♩ = 164

Intro Gtr. I N.C. *Fade in* *Play 14 times* N.C. (Bass & drums in) *Play 4 times* N.C. Riff A *f* *semi-harm.*

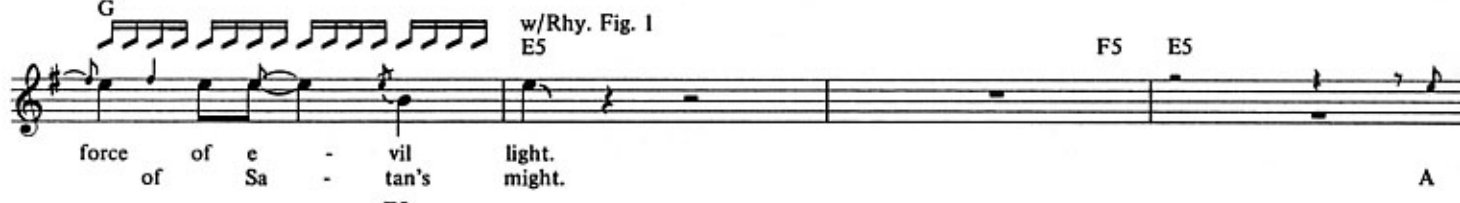
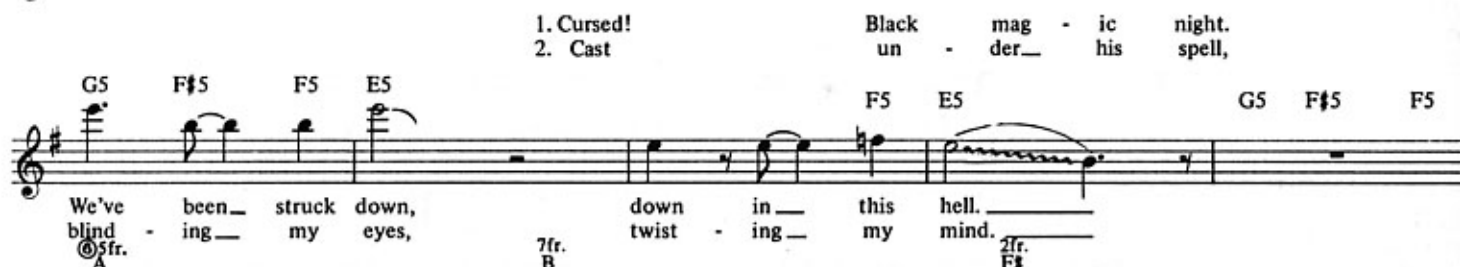
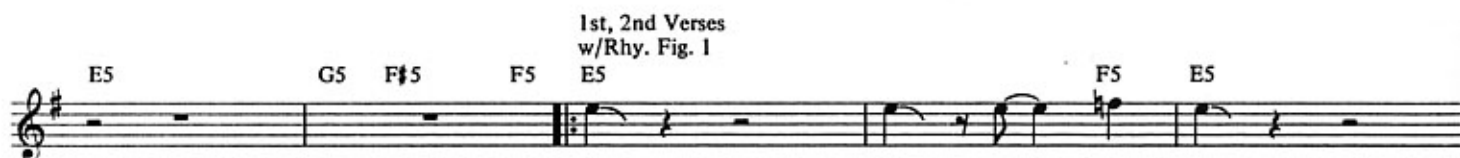
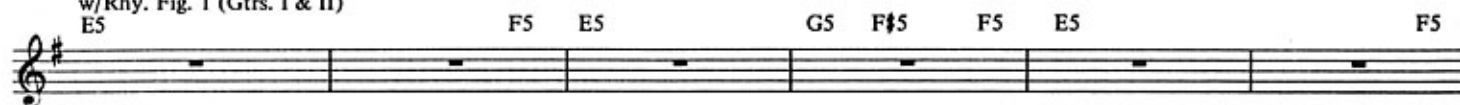
*Gtr. II *pp* *Play 4 times* (end Riff A) N.C. Gtrs. I & II E5 F5 N.C. E5 *Play 4 times* C5 D5

*Play 4th time only. *Faster* ♩ = 180 E5 Gtr. II Rhy. Fig. 1 Gtr. I F5

w/Riff A (Gtrs. I & II) N.C. E5 G5 F#5 F5 E5VII

E5VII F5 E5VII G5 F#5 F5I (end Rhy. Fig. 1)

Slightly faster ♩ = 192
 Double time feel
 w/Rhy. Fig. 1 (Gtrs. I & II)



Tempo I
w/Riff A (4 times)
N.C.

Staff 1: Treble clef, key of D major. A long sustain line starting on the 15th fret, ending with a note on the 15th fret.

Staff 2: Treble clef, key of D major. An empty staff.

Faster ♩ = 204
Guitar solo I

Rhy.
Fig. 3
(Gtrs.
I & II)

Staff 3: Treble clef, key of D major. A long sustain line starting on the 15th fret, ending with a note on the 15th fret. Below the staff, there are two lines of text: "14 (16)" and "(14 (16))".

F5 (type 2)

(end Rhy. Fig. 3)

Staff 4: Treble clef, key of D major. A long sustain line starting on the 15th fret, ending with a note on the 15th fret. Below the staff, there are two lines of text: "14 (16)" and "(14 (16))".

w/Rhy. Fig. 3 (3 times)

Staff 5: Treble clef, key of D major. A long sustain line starting on the 15th fret, ending with a note on the 15th fret. Below the staff, there are two lines of text: "14 (16)" and "(14 (16))".

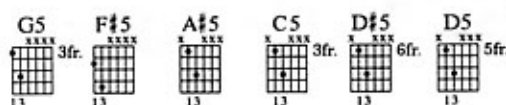
F5 (type 2)

Staff 6: Treble clef, key of D major. A long sustain line starting on the 15th fret, ending with a note on the 15th fret. Below the staff, there are two lines of text: "14 (16)" and "(14 (16))".

Slower ♩ = 162

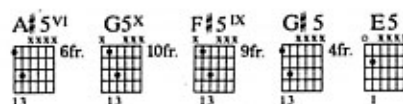
Captor Of Sin

Words and Music by
Jeff Hanneman and Kerry King



Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat



Fast Rock $\text{♩} = 212$

Triplet feel (♩=♩=♩)

N.C.(F#5)
8th

Intro

Gtr. III

f P H P H P H P H P H P

17 14 17 14 17 14 17 14 17 14 17 14

*T sl. (21) (17) (21) (17)

sl. A#5

**T sl. (34) (21) (34)

*Tap & slide w/edge of pick. All fret numbers in this bar are approximate. **Imaginary fret position located approximately over middle pickup.

Rhy. Fig. 1 (Gtrs. I & II)

f slight P.M.

P

2 2 5 2 2 2 2 3 2 2 2 5 2 2 2 2

N.C.(F#5)
8th

C5

*T T P T T P sl. T P T P T P T P T P T P

5 6 6

*T T P T T P sl. T P T P T P T P T P T P

21 14 21 14 21 14 21 14 21 13 21 13 21 12 21 11 21 10 21 10 21 9

sl. loco

sl.

6 6 5

*Tap w/edge of pick.

(end Rhy. Fig. 1)

slight P.M.

P

2 2 5 2 2 2 2 3 2 2 2 5 2 2 2 2

N.C.(F#5)

Half time feel
Straight eighths feel ($\text{♩} = \text{♩}$)

trem. bar

*Pull bar up.

Rhy. Fig. 2 (Gtrs. I & II)

G5 F#5 G5 F#5 E A#5

sl. P.M. sl. P.M.

*w/delay

(15) (15) (15) (6)

*Delay repeats continue through next 4 bars.

*Bar at normal position.

(Gtr. III out)

(end Rhy. Fig. 2)

G5 F#5 G5 F#5 E C5

sl. P.M. sl. P.M.

w/Rhy. Fig. 2
G5 F#5

(end half time feel)

G5 F#5 E A#5 G5 F#5 G5 F#5 E C5

w/Rhy. Fig. 3 (Gtr. II) (1st 2 bars only) (2 times)

F#5

Gtr. I P.M.

sl. sl.

Rhy. Fig. 3

H H H H P.M. ...4

H H H H P.M. ...4

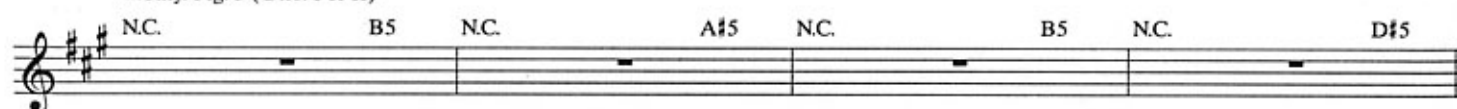
H H H H P.M. ...4

H H H H P.M. ...4

2 3 5 2 3 5 0 0 4 2 2 3 5 2 3 5 0 0 3 1 2 3 5 2 3 5 0 0 4 2 2 3 5 2 3 5 0 0 3 1

H H H H H H H H H H H H H H H H

w/Rhy. Fig. 3 (Gtrs. I & II)



1st, 2nd, 3rd Verses
3rd time w/Fill 1 (Gtr. III)
w/Rhy. Fig. 3 (4 times)



1.3. Har-lots of hell— spread your wings— as I pen - e - trate— your soul—
2. See additional lyrics



Feel the fire— shoot through your bod - y as I slip in - to— your throne—



Cast a - side— do as you will— I care— not how— you plead—



Sa - tan's child— now stalks the earth— born— from my de - mon seed—

Chorus
Half time feel
w/Rhy. Fig. 2 (1 1/2 times)



Hot wings of hell— burns



in my wake. Death is what you pray— Be -

Fill 1

trem. bar

slack

*Harm. (15th)

(Gtr. III out)

5

2:4 (2:4)

*Don't pick. Lightly touch stg. w/L.H. finger while descending w/trem. bar.

N.C. 1. N.C. E5 D#5 G5 F#5

hold. Cap - tor of sin.

Riff A (Gtrs. I & II) (end Riff A) Rhy. Fig. 4 (Gtrs. I & II)

P.M. sl. P.M.

2 2 2 2 4 3 2 3 2 3 1 2 4 3 2 3 0 0 0 0 7 6 12 11 9

N.C. D5 C#5 N.C. E5 D#5 G5 F#5 N.C. (end Rhy. Fig. 4)

P.M. P.M. P.M. Gtr. I Gtr. II

0 0 0 0 7 6 5 4 0 0 0 0 9 8 12 11 7 6 10 9 0 7 8 7 9 8 7

w/Rhy. Fig. 4 2nd time to Coda

N.C. E5 D#5 G5 F#5 N.C. D5 C#5 N.C. E5 D#5 G5 F#5 N.C.

2. w/Riff A (3 times) 2. In -

N.C. Substitute Riff B (Gtr. II only)

sin. Bridge w/Riff A (4 times)

(resume Riff A) N.C.

Your skin turns to leath - er. I ig -

Substitute Riff B (Gtr. II only) (resume Riff A)

nite your de - mon blood. You feel my le - thal touch as I

C5 F#5 G5 D#5 D5 A#5 VI

grasp your wea - ry soul. I'll take you down in - to

Riff B

sl.

2 3 1 2 4 3 2 3

sl.

w/Rhy. Fig. 5

⑥ open E G#5 G5 ⑥ open E G5 ⑥ open E G#5 G5 ⑥ open E G#5

Full 1/2

*T T T T T T P T P T P T P

*T P T P T P T P T P T P T P T P

7 14 7 14 7 14 7 14 7 14 7 14 7 14 7

*Tap w/edge of pick while holding or releasing bend as indicated.

⑥ open E G#5 G5 ⑥ open E G5 ⑥ open E G#5 G5 ⑥ open E G5

T P T P T P T P T P T P T P T P T P T P T P T P T P T P T P T P

6 5

T P T P T P T P T P T P T P T P T P T P T P T P T P T P T P T P

14 7 14 7 14 7 14 5 13 6 13 4 13 6 13 (6) 12 7 12 5 12 7 12 7 11 7 11 7 10 5 10 7 10 5

⑥ open E G#5 G5 ⑥ open E G5 ⑥ open E G#5 G5 ⑥ open E G#5

T P T P T P T P T P T P T P T P T P T P T P T P T P T P T P T P

5 5

T P T P T P T P T P T P T P T P T P T P T P T P T P T P T P T P

10 7 9 5 9 5 8 4 8 3 7 2 0 0 0 6 6 6 6

trem. bar 1/2 P.M.

⑥ open E G#5 G5 ⑥ open E G5 ⑥ open E G#5 G5 ⑥ open E A#5 VI

sl. sl.

7 7 7 7 4 5 6 7 4 5 7 6 7 9 10 7 10

sl. sl.

w/Rhy. Fig. 5 (1st 3 bars only)

⑥ open E G#5 G5 ⑥ open E G5 ⑥ open E G#5 G5 ⑥ open E G#5

T P T P T P T P T P T P T P T P T P T P T P T P T P T P T P T P

3 3

11 13 14 11 13 14 10 11 13 10 11 13 9 11 13 11 9 11 13 11 9 10 12 9 10 12 9 8 9

⑥ open E G#5 G5 ⑥ open E G5 ⑥ open E G#5 sl. G5 ⑥ open E G#5 sl. (Gtr. III tacet)

E5

w/Rhy. Fig. 3 (Gtrs. I & II)

N.C. *1/2 B5 N.C. A#5

slack

trem. bar *1/2

vib. w/bar

slack

0 5 6 10 (10)

*Depress bar before striking note.

N.C. B5 N.C. D#5

8^{va} 1 1/2

sl. D.S. (take 1st ending) al Coda

(Gtr. III cont. in Fill 1)

Coda (w/last bar of Rhy. Fig. 4)

N.C.

w/Rhy. Fig. 4

N.C.

E5

D#5

G5

F#5

N.C.

D5

C#5

N.C.

2nd time substitute Riff A
(Gtrs. I & II) (1st bar only)

N.C.

E5

D#5

G5

F#5

N.C.

⑥ open

E

Gtrs. I & II

F#5

Additional Lyrics

2. Infernal slaves of manipulation,
Captive of my vice.
Abandon God, the helpless one.
To relieve you of your plight.
Subversive action will not help,
It will strengthen me.
I see decline in your every move,
Death your final plea. (To Chorus)

Born Of Fire

Words by Kerry King
Music by Kerry King and
Jeff Hanneman

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭



Fast Rock ♩ = 184
Double time feel

Intro N.C. F#5 Rhy. Fig. 1 N.C. F5 N.C. A5 N.C. C5 N.C. *Play 3 times*

F#5 N.C. F5 N.C. A5 N.C. C5 N.C. (end Rhy. Fig. 1)

1st, 2nd Verses
N.C. (F#5)

1. Join in my quest, leave life o - ver - turned,
2. Prince of all dark - ness in - i - ti - a - tion,

span - ning the world wave of
rit - u - 'lly bap - tized in

Rhy. Fig. 2

w/Rhy. Fig. 2 (2 times)

G5 N.C. Bb5 N.C. N.C. (F#5)

doom.
flames.

Spew - ing out death with the e - vil I've churned,
Next to the throne my a - bom - i - na - tion,

(end Rhy. Fig. 2)

G5 N.C. Bb5 N.C. N.C.(F#5)

wak - en the dead from their tomb.
spreads ter - ror through-out my do - main.

Love turns to lust, the sen - sa - tions I've felt, ex -
Mas - ter the art that con - trols the im - pure, in -

G5 N.C. Bb5 N.C. w/Rhy. Fig. 2 (1st 3 bars only)
N.C.(F#5)

plor - ing the pleas - ures of sin.
her - it the in - fa - mous keys.

Mak - ing the best of the cards I've been dealt, ad -
Thou - sands of cen - tu - ries I will en - dure,

w/Rhy. Fill 1 G5 N.C. Bb5 Rhy. Fig. 3 Pre-chorus

just - ing the odds so I win.
ty - rant of all proph - e - cies.

Un - leash all my burn - ing, wrath, po -
Some have called me Sa - tan's son, a

*Play only lowest note of chord when P.M. is indicated (next 4 bars).

F#5 (end Rhy. Fig. 3) w/Rhy. Fig. 3 (1st 3 bars only)
P.M. G5

ten - tial kill - ing ma - chine.
name I can - not de - ny.

Take down all who block -
Wield - ing fu - ry that's

Bb5 F#5 w/Rhy. Fill 2 N.C.

— my path, —
sec - ond to none,

en - joy - ing all ob - scene. —
far to vile to con - fine. }

Born of —

Chorus w/Rhy. Fig. 1 F#5 N.C. F5 N.C. A5 N.C. C5 N.C. F#5 N.C. F5 N.C. A5 N.C. C5 N.C.

— fire! —

F#5 N.C. F5 N.C. A5 N.C. C5 N.C. F#5 N.C. F5 N.C. 1. A5 N.C. C5 N.C.

Rhy. Fill 1

G5 N.C. Bb5

P.M.-----4

5 3 0 2 2 2 3 1

Rhy. Fill 2

N.C.

P.M.-----4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 5 3 2 0

Guitar solo I
w/Rhy. Fig. 2
N.C.(F#5)

2. A5 N.C. C5 N.C. Gtr. III

Full 1½ P Full P Full sl. 3 3 3 3

sl. H Full 1½ P Full P Full sl. P.M.-----4

7-12-14 15 (15) 15 (15) 12 14 (14) 12 14 10 10 12 12 10 14 12 14 14

G5 N.C. Bb5 N.C. w/Rhy. Fig. 2 (1st 3 bars only) N.C.(F#5)

Full 1½ sl. 3 3 3 3 A.H. (15ma) 1½ A.H. (15ma) Full

P.M.-----4

14 12 14 12 14 14 14 7 7 10 7 10 7 10 7 9 7 9 7 9 7 9 9 (9) 12 pick slide

w/Rhy. Fill 1 G5 N.C. Bb5 w/Rhy. Fig. 3 (1½ times) G5 Full Bb5 1½ F#5 Full

trem. bar 1½ Full 1½ P Full

0 15 (15) 17 (17) 14 10

G5 Full Bb5 1½ w/Rhy. Fill 3 F#5 Full

trem. bar 1½ Full 1½ P Full

0 15 (15) 17 (17) 14 10

Rhy. Fill 3 F#5 N.C. pick slide P.M.-----4

9 5 3 2 0 sl.

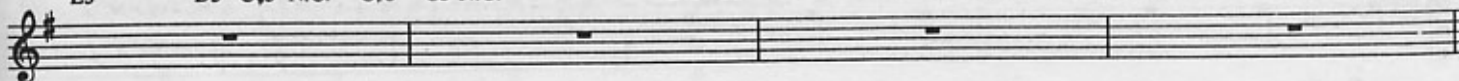
w/Rhy. Fig. 4 (both gtrs.)
E5

D5 C#5 N.C. C#5 C5 N.C.

G#5 G5 E5

D5 C#5 N.C. C#5 C5 N.C.

G#5 G5



Bridge
E5

G5 F#5 N.C.

F#5 F5 N.C.

G#5 G5

w/Rhy. Fig. 5 (2 times)

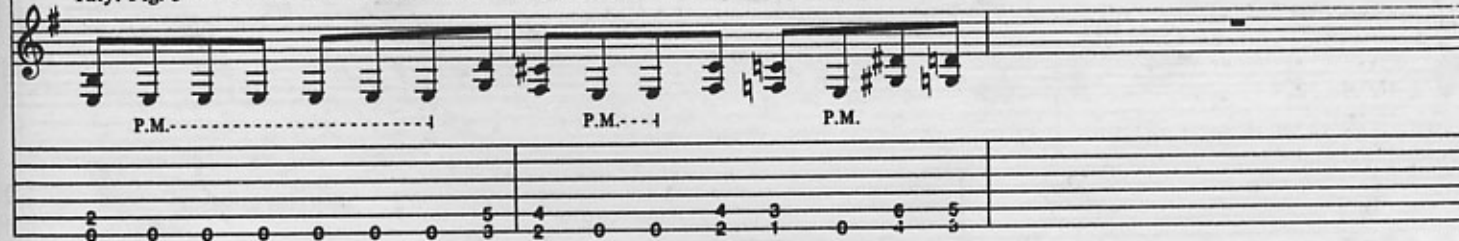
E5

G5



All things dead must rise a - gain — when twi - light's blan - ket falls. —

Rhy. Fig. 5

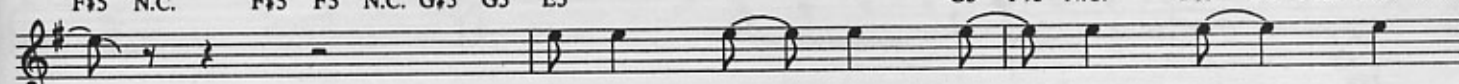


F#5 N.C. F#5 F5 N.C. G#5 G5 E5

G5 F#5 N.C.

F#5 F5 N.C.

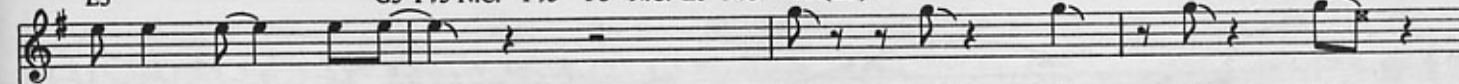
G#5 G5



Splat - tered red, — you'll find — my den, — blood

E5

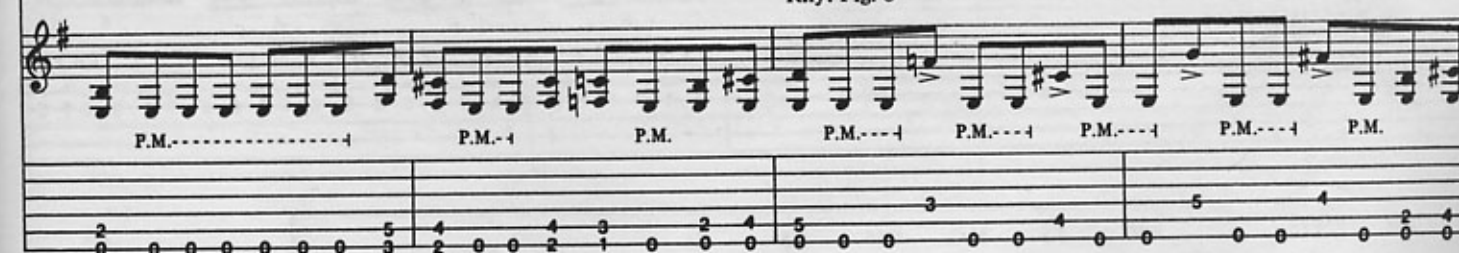
G5 F#5 N.C. F#5 F5 N.C. E5 N.C. N.C.(E5)



drip - ping from — the wall. —

Dreams born of de - sire, —

Rhy. Fig. 6



w/Rhy. Fig. 6 (2 times)



shaped, forged with - in — the fire. — Twist - ed, warped, de - ranged, —

w/Rhy. Fig. 4 (1½ times)

F#5 N.C. F#5 F5 N.C. G#5 G5 E5 Full D5 C#5 N.C. C#5 C5 N.C. Full G#5 G5

TPP TPP TPP TPP TPP TPP TPP TPP Full Full Full Full sl.

19 16 14 19 16 14 20 17 15 20 17 15 21 18 16 21 18 16 22 19 17 22 19 17 22 21 22 21 22 21 22 21 (22 21)

E5 D5 C#5 N.C. C#5 C5 N.C. G#5 G5 E5 1/2 D5 C#5 N.C. C#5

T *sl. p sl. T *sl. P sl. T sl. P sl. 1/2

steady gliss. steady gliss.

7 15 10 11 17 9 (14) 17 12 13 10 10 19 2 15 15

T *sl. P sl. T *sl. P sl.

C5 N.C. 1/2 G#5 G5 w/Rhy. Fill 5 E5 D5 C#5 N.C. C#5 C5 N.C. E5 N.C.

1/2 17 17 17 16 16 16 12 14 15 13 14 16 13 15 17 13 16 17

1/2 P.M.-----4

Double time feel
w/Rhy. Fig. 6 (3 times)
N.C.(E5)

Dreams pos - sess — night - mar - ish fig - ures. Burn - ing can't — es - cape —

8va. 1/2 Full Full Full

grad. bend 1/2 Full Full

17 17 (17) 17

Rhy. Fill 5

E5 D5 C#5 N.C. C#5 C5 N.C. E5 N.C.

P.M.-----4 P.M.-----4 P.M.-----4

2 0 0 0 5 4 0 0 4 3 0 0 0 0 0 0 2 4

the em - bers. Lost are those — who trust — the li - ar,

8va-----

w/Rhy. Fill 6

Guitar solo III
w/Rhy. Fig. 2 (3½ times)
N.C.(F#5)

Sa - tan's son, — I'm born of fire! —

8va-----

8va-----

G5 N.C. Bb5 N.C. N.C.(F#5)

loco slack Harm. (15ma) loco

trem. bar vib. w/bar Harm. P.M.

slack

Rhy. Fill 6

N.C.(E5)

P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4

[illegible][illegible]

Musical score for "w/Rhy. Fill 7". The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes, with some notes beamed together. The rhythm is indicated by "T P" (Tuplet) and "P" (Pulse) markings. The score includes a section labeled "8va" (octave) and a section labeled "6" (sixteenth notes). The score ends with a double bar line.

G5 N.C. Bb5 E5 F5 F#5

8va-----

Rhy. Fill 7

G5 N.C.(F#5) Bb5 E5 F5 F#5

P.M.-----4 P.M.-----4

3 2 2 2 2 2 2 2 2 2 2 0 2 5 3 0 2 2 2 3 1 2 3 4 0 1 2

Postmortem

Words and Music by
Jeff Hanneman

Tune down 1/2 step:

- ⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭



Heavy Rock ♩ = 140

(Cymbal) E5 Gtrs. I & II

Intro

Chords: F5 E5, F5, Ab5 G5, N.C., F5 E5, F5, Ab5 G5, N.C., F5 E5, F5

Notation: Treble and bass staves with guitar-specific notation including slurs (sl.), palm mutes (P.M.), and fret numbers (13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1).

D#5

N.C.

N.C.
Rhy. Fig. 1

F5 E5

F5

Ab5 G5

N.C.

F5 E5

F5

Notation: Treble and bass staves with guitar-specific notation including slurs (sl.), palm mutes (P.M.), and fret numbers (13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1).

Ab5 G5

N.C.

F5 E5

F5

D5

N.C.

(end Rhy. Fig. 1)

Notation: Treble and bass staves with guitar-specific notation including slurs (sl.), palm mutes (P.M.), and fret numbers (13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1).

2.

Riff A

E5 F5 N.C.
Rhy. Fig. 2 (Both gtrs.)

E5 F5 N.C.

Notation: Treble and bass staves with guitar-specific notation including slurs (sl.), palm mutes (P.M.), and fret numbers (13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1).

E5

F5 N.C.

E5

F5

Ab5

G5

F5
(end Rhy. Fig. 2)

Notation: Treble and bass staves with guitar-specific notation including slurs (sl.), palm mutes (P.M.), and fret numbers (13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1).

1st, 2nd Verses
w/Rhy. Fig. 2 (2 times)
E5 F5 N.C.

E5 F5 N.C.

E5 F5 N.C.

1. Fu - ner-al held for de - pres-sion of man
2. See additional lyrics

holds the key to his own

2nd time substitute Riff A

E5 F5 Ab5 G5 F5 E5 F5 N.C.

E5 F5 N.C.

death.

En-ter a tomb of a corpse yet con - ceived,--

Rhy. Fig. 3 (Both gtrs.)

4fr. Ab

3fr. G

6fr. Bb

P.M.

E5 F5 N.C.

2nd time substitute Riff A

E5 F5 Ab5 G5 F5

tight-en the tour-ni-quet a-round your neck.

Sift-ing a-way de-bris of

2fr. F# 4fr. Ab 3fr. G 6fr. Bb 7fr. B (end Rhy. Fig. 3)

hat - ed life.

Gold touch of death be-gins to chill your spine.--

To Coda

w/Rhy. Fig. 3 (1st 3 bars only)

4fr. Ab 3fr. G 6fr. Bb 2fr. F#

4fr. Ab

3fr. G

6fr. Bb

Seek - ing life be-yond your per - ish - ment,--

re - peat - ing words ech - o - ing through your

7fr. B 7fr. B 5fr. B 5fr. B
P.M. P.M.

w/Rhy. Fig. 2
E5 F5 N.C.

E5 F5 N.C.

mind.

1.

2.

D.S. al Coda

E5 F5 N.C.

E5 F5 Ab5 G5 F5

E5 F5 Ab5 G5 F5

Coda

tal - i - ty, re - al - i - ty,

a - wait the fi - nal call!

w/Rhy. Fig. 1

N.C. F5 E5 F5 Ab5 G5 N.C.

F5 E5 F5 Ab5 G5 N.C.

F5 E5 F5 D#5 N.C.

w/Rhy. Fig. 1
N.C.

F5 E5

F5

A♭5 G5

N.C.

F5 E5

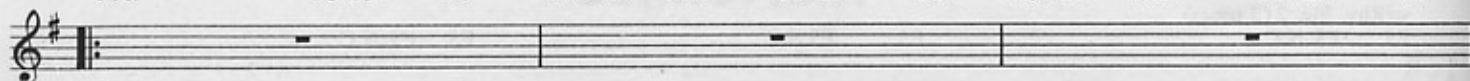
F5

A♭5 G5

N.C.

F5 E5

F5

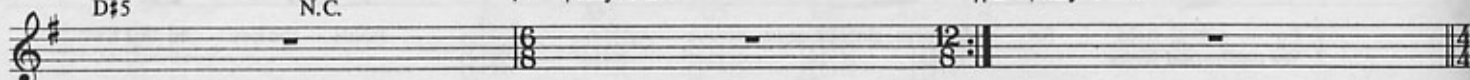


D♯5

N.C.

1. w/Rhy. Fill 1

2 w/Rhy. Fill 2



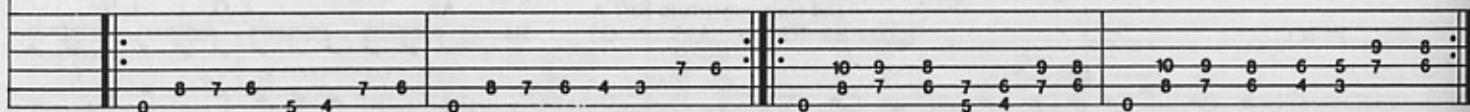
Faster ♩ = 164
Double time feel

N.C.

Riff B (Both gtrs.)

N.C.

Rhy. Fig. 4 (Both gtrs.)



w/Riff B (2 times)
N.C.

(end double time feel) Free time
w/Rhy. Fig. 4 (4 times) A♭5 (type 2)

Gtr. II

Gtr. I

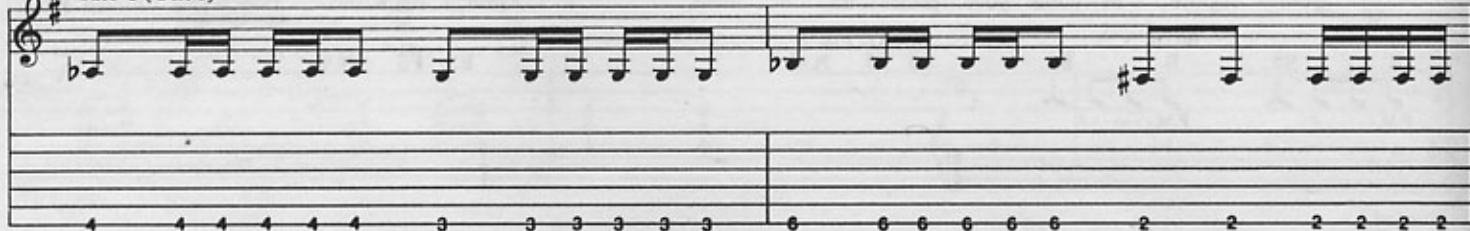
trem. pick



Very fast Rock ♩ = 240
A♭5 (type 2)

Gtr. II

Riff C (Gtr. I)

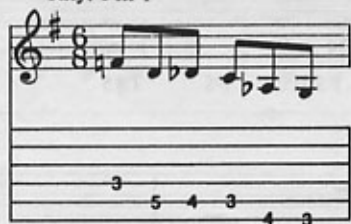


pick slide

(end Riff C)



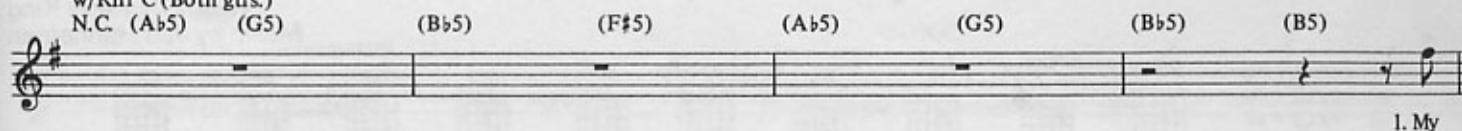
Rhy. Fill 1



Rhy. Fill 2

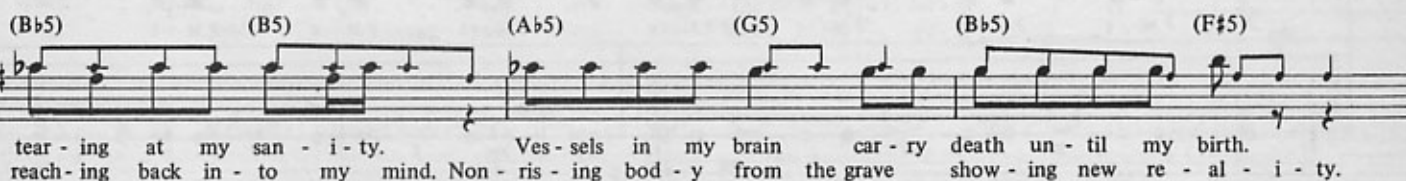
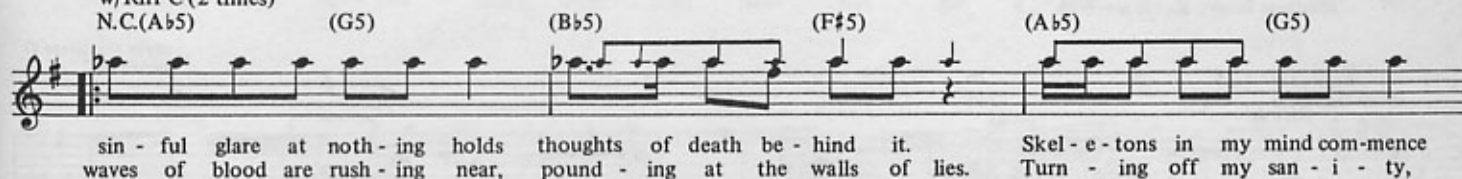


Double time feel
w/Riff C (Both gtrs.)
N.C. (A \flat 5) (G5)



1. My

w/Riff C (2 times)
N.C. (A \flat 5) (G5)



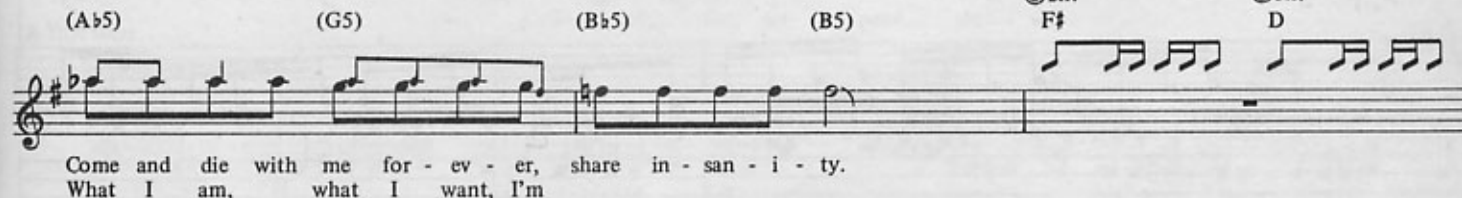
1. Riff D (Both gtrs.)

② 2fr.

F \sharp

⑤ 5fr.

D



Do you want to die?

w/Riff D

2fr.

F \sharp

⑤ 5fr.

D

4fr.

D \flat

3fr.

C

② 2fr.

F \sharp

3fr.

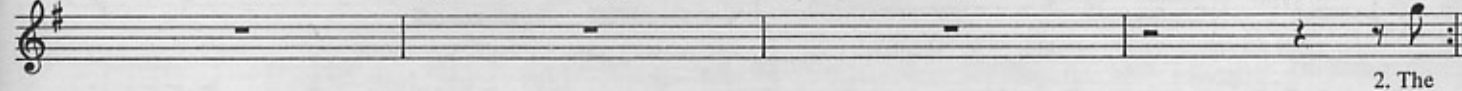
G

7fr.

B

6fr.

B \flat



2. The

2

B5

⑥ 11fr.

D \sharp

w/Riff D

② 2fr.

F \sharp

⑤ 5fr.

D

4fr.

D \flat

3fr.

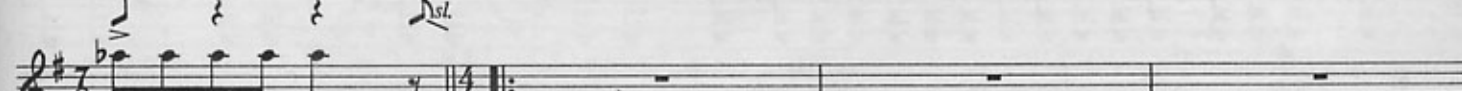
C

② 2fr.

F \sharp

3fr.

G



on - ly af - ter death.

1. 7fr.

B

6fr.

B \flat

2

B5

B \flat 5

E5

w/thunder and rain effects

w/fdbk. effects ad lib



Segue to RAINING BLOOD

Additional Lyrics

2. Chanting lines of blind witchery
To save yourself from extinction.
Wanting to die is your reason to live.
New life born from the oppressed.
Taste your blood as it tricks through the air.
Another casualty beyond the shadows you fall.
Losing ground, the fate you feel it draws near.
Fatality, reality, await the final call!

Spirit In Black

Words by Kerry King
Music by Jeff Hanneman

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

E5VII

0 XXX 7fr.
13

G5 (type 2)

XXX 3fr.
133

F5 (type 2)

XXX
133

E5

0 XXX
11

E5 (type 2)

0 XXXX
1

A \flat 5

XXXX 4fr.
13

F5

XXXX
13

G5

XXXX 3fr.
13

B5

XXXX 7fr.
13

G \flat 5

XXXX
13

Medium heavy Rock $\text{♩} = 124$

Intro

Gtr. II E5VII

Gtr. I Riff A

f P.M.---4 P P P P P P P

E5

(end Riff A)

w/Riff A (both gtrs.)

E5 N.C. E5 N.C. G5 F5 E5 N.C. E5 N.C. F5

Double time feel

1st, 2nd Verses

E5

N.C.

1. Wel - come to my world_ in - volve your - self with - in my dream_ Ex -
2. Spir - its damned to rot_ a - midst the brim - stone fire - balls_

Rhy. Fig. 1

P.M.---4 P P P P P

E5 N.C. G5 F5

pe - ri - ence_ a life_ just like your mind thought not to be_ Eyes of_ the dead_ watch - ing from their liv - ing walls_

(end Rhy. Fig. 1)

w/Rhy. Fig. 1

E5

N.C.



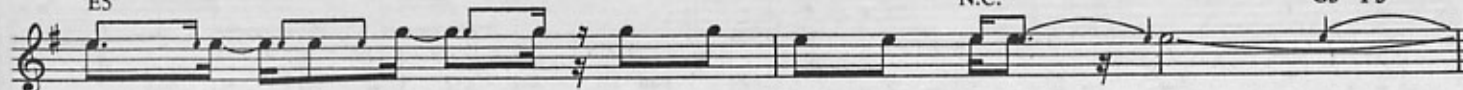
Take a look through time at past or present words to be. I
 Bro - ken glass re - flec - tion's show your flesh eat - en a - way. Be -

(end double time feel)

E5

N.C.

G5 F5



rule this in fer no, en - throned for e - ter - ni - ty. rains.
 yond the gates I'll take you where the blood for - ev - er

Chorus

E5

F5 N.C.(E5)

F5 N.C.(E5)

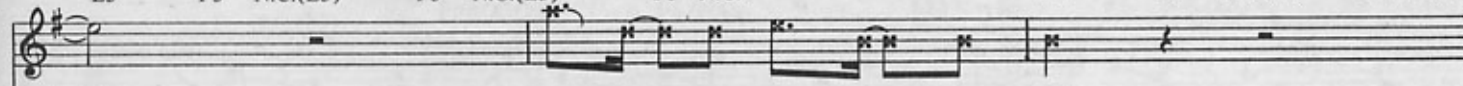
F5 N.C.

E5

F5

N.C.(E5)

F5 N.C.(E5)



Coils of the ser - pent un - wind.

Rhy. Fig. 2



P.M.-4

P.M.-4

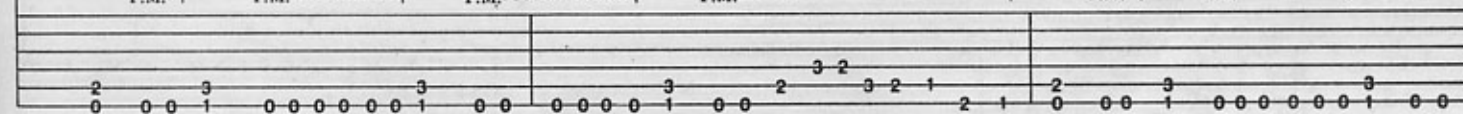
P.M.-4

P.M.-4

P.M.-4

P.M.-4

P.M.-4



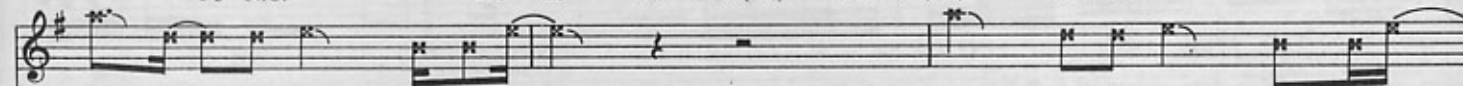
F5 N.C.

Eb5 E5

F5 N.C.(E5)

F5 N.C.(E5)

F5 N.C.



Bur - ied be - neath you will find, deep in the halls of the damned,



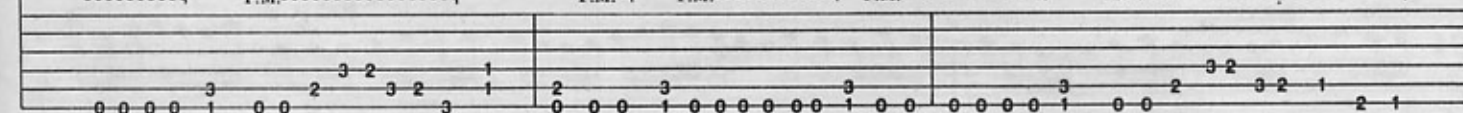
P.M.-4

P.M.-4

P.M.-4

P.M.-4

P.M.-4



E5

F5

N.C.(E5)

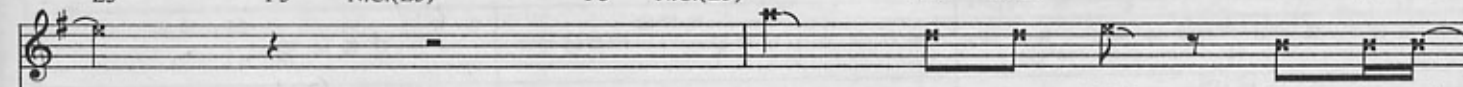
F5

N.C.(E5)

F5

N.C.

F5



spir - it in black till the end.

(end Rhy. Fig. 2)

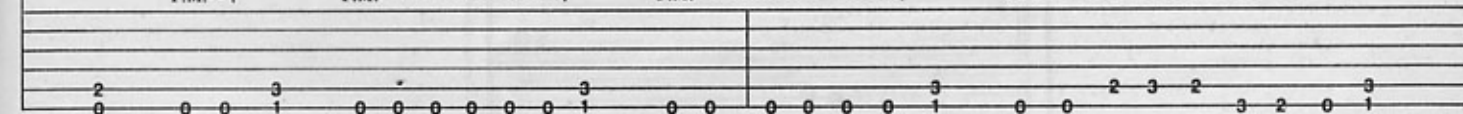


P.M.-4

P.M.-4

P.M.-4

P.M.-4

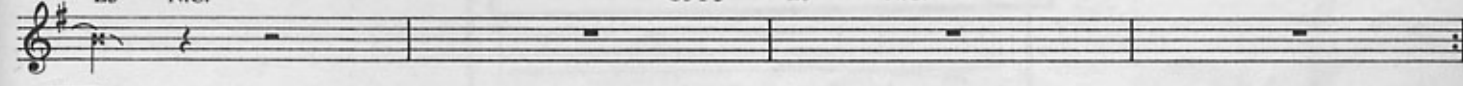
w/Riff A
E5 N.C.

G5 F5

E5

N.C.

F5



2. w/last bar of Rhy. Fig. 2
F5 N.C.

Double time feel
Guitar solo 1
w/Rhy. Fig. 1 (2 times)
E5

spir - it in black till the end. —

8va- Full

Gtr. III

sl. f

Full Full Full Full 1½ P

3 3 3

Full Full Full Full 1½ P

22 (22) 22 22 22 (22) 19

8va- N.C.

T P H P T P H P T P T P H T P T P H Full Full

7 7 7

T P H P T P H P T P T P H T P T P H Full Full

22 19 22 19 22 19 22 19 22 19 22 19 22 19 22 19 22 19

E5 loco

8va- sl. sl. H P H P H P H P H P H Full sl.

21 19 17 15 13 12 13 12 13 12 13 14 12 14 12 14 12 14 14 14 11 12 11 12 14 12 11 11

19 17 15 14 13 12 13 12 13 12 13 14 12 14 12 14 12 14 14 14 11 12 11 12 14 12 11 11

P H

(end double time feel)

N.C. E5 w/Fill 1 N.C. G5 F5

sl.

12 14 14 12 11 11 12 14 12 11 11 12 14 16 17 14 16 17 15 17 15 17 16 14 16 17 15 17 15 20 17 19 20 17 19

12 14 14 12 11 11 12 14 12 11 11 12 14 16 17 14 16 17 15 17 15 17 16 14 16 17 15 17 15 20 17 19 20 17 19

Fill 1

15 15

17 16 14 16 17

Chorus
w/Rhy. Fig. 2
E5

W/Rny. Fig. 2
E5 F5 N.C.(E5) F5 N.C.(E5) F5 N.C.

Coils of the ser - pent un -

7:8 7:8 *mf* 3 6 6 6

17 (17) 16 (16) 19 16 17 19 17 18 20 19 17 18 20 17 18 17 20 16 17 19 17 16 19

Key signature: F# (one sharp)
Time signature: 4/4

Lyrics: Buried beneath you will find, -

Instrumental parts: Guitar, Bass, Drums

Annotations: wind, 1/4, 1/2, 1/2, 1/2, 1/2, 1/4, slack, 8va, Full, Full, Full, 1 1/4, 1 1/4, 1 1/4, 1 1/4, trem. bar, slack, Full, Full, Full, 1 1/4, 1 1/4, 1 1/4, 1 1/4, 19, 22, 22, 21, 21

F5 N.C. E5 F5 N.C.(E5) F5 N.C.(E5) F5 N.C. F5

deep in_ the halls of the damned,— spir - it— in black till the

8va loco slack Full Full Full Full 1½ 1½ 1½ Full Full Full Full sl.

trem. bar slack Full Full Full 1½ 1½ 1½ Full Full Full sl.

17 20 19 22 19 22 19 21 19 21 17 20 17 20 (20) (20)

12 12

Double time ♩ = 220

(Cymbal:)

end. _____

E5 (type 2)

w/Fill 2

Fill 2

The musical notation for 'Fill 2' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a measure containing a half note G4 and a half note F#4 beamed together. This is followed by a measure with a half note E4 and a half note D4 beamed together. The bottom staff is empty.

N.C.
Riff B
Gtr. I

6

6

Ab5 (end Riff B)

P.M.-----4

H P H P P H P H P

P.M.-----4

H P H P P H P H P

w/Riff B (2 times)

E5

Gtr. II

Ab5

Bridge
N.C.

1. Af - ter - life - con - fes - sion, - tell me
2. Liv - ing night - mare can't you see, you

Rhy. Fig. 3 (both gtrs.)

6

P.M.-----4

H P H P P H P H P

5 6 5 7 6 5 6 5 6 5

H P H P P H P H P

w/Rhy. Fig. 3 (3 times)

Ab5

N.C.

who you used to be. Look - ing on in won - der, as I
real - ly have no choice. Fad - ed mem - 'ries haunt you, lis - ten

(end Rhy. Fig. 3)

6

P.M.-----4

H P H P P

5 6 5 7 6 5 6

H P H P P

Ab5 N.C.

show you it was me. Burn - ing from with - in, you know a
close - ly to my voice. Feed me all your ha - tred, emp - ty

Ab5 N.C.

spark is all it takes. Hear the pierc - ing cries of all who
all your thoughts to me. I can fill your emp - ti - ness with

1.

Ab5 w/Riff B (Gtr. I) E5

Gtr. II

Ab5

found out hell a - waits.
im - mor - tal - i -

The musical score consists of three staves. The top staff is for guitar, featuring a treble clef and a key signature of one sharp (F#). It includes a guitar solo section marked "Guitar solo II" with a circled "3fr." and a "Rhy. Fig. 4" pattern. The solo is played on the G string, indicated by "G" and "P.M.". The solo is divided into two measures, each containing a series of eighth notes. The first measure is marked "Ab5" and the second measure is marked "F5". The solo ends with a "G5" note. The middle staff is for the tremolo bar, featuring a treble clef and a key signature of one sharp (F#). It includes a tremolo bar section marked "trem. bar" and a "slack" instruction. The tremolo bar is played on the G string, indicated by "G" and "P.M.". The tremolo bar is divided into two measures, each containing a series of eighth notes. The first measure is marked "Ab5" and the second measure is marked "F5". The tremolo bar ends with a "G5" note. The bottom staff is a tablature staff, featuring a treble clef and a key signature of one sharp (F#). It includes a tablature section marked "Gtr. IV" and a "slack" instruction. The tablature is played on the G string, indicated by "G" and "P.M.". The tablature is divided into two measures, each containing a series of eighth notes. The first measure is marked "Ab5" and the second measure is marked "F5". The tablature ends with a "G5" note.

[illegible]

©3fr. G

slack

trem. bar

slack

2

1½

2

P

1

sl.

Full

sl.

Full

sl.

Full

F5

G5

Ab5

©4fr. Ab

vib. w/bar

vib. w/bar

vib. w/bar

2

P

1½

2

P

1

sl.

Full

sl.

Full

sl.

Full

0

0-0

0-0

7

7

9

1 1/4 1 1/4 1 1/2 B5 A♭5 ©3fr. G

vib. w/bar

sl. Full

P P sl. P sl. P P P sl. P

12 (12) (12) (12) 9 (9) 15 13 15 13 12 9 10 13 16 13 12 9 10 13

P P sl. P P P P sl. P P P P

5 5 5 5

(13) 10 13 12 9 10 13 16 13 12 9 15 13 15 13 12 9 16 13 16

A♭5 ©4fr. A♭ B5 A♭5

P P sl. P P P P P

5 5 5

slack

trem. bar

slack

13 12 9 10 13 16 13 12 9 16 13 16 13 12 9 0 (0)

Rhy. Fig. 5 F5 G♭5 (end Rhy. Fig. 5)

P.M.

Gtr. IV

Gtr. V

Gtr. IV

10	10	22	19	22	16	22	18	20	18	20	21	20	21	18	21
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

Gtr. V

13	14	17	14	17	13	17	13	15	13	15	16	15	16	13	16
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

w/Rhy. Fig. 5 (3 times)
F5

G♭5

F5
Sva

Sva

G♭5

F5

G♭5

grad. bend

1/2

1/2

1/2

E5 (type 2)

loco

Full

Full

Full

3rd Verse
w/Rhy. Fig. 3 (4 times)
N.C.

Wel - come to my world_ in - volve your - self with - in_ my dream._ Ex -

Full

Full

Full

17

(17)

15

(15)

Ab5

N.C.

pe - ri - ence_ a life_ just like your mind thought not to be._

Ab5

N.C.

Take a look_ through time_ at past or pres - ent worlds_ to be._

Ab5

I

Ab5

N.C.

rule this_ in - fer - no, en - throned for e - ter - ni - ty._

N.C.

Ab5

6

6

H P H P P H P H P

H P H P P

P.M.-----

P.M.-----

5 6 5 7 6 5 6 5

5 6 5 7 6 5 6

H P H P P H P H P

H P H P P

B5

Ab5

G5

(6)

(4)

9

7

6

4

5

3

Expendable Youth

Words by Tom Araya
Music by Kerry King

Tune down 1/2 step:

Moderate Rock ♩ = 111

Intro N.C. Rhy. Fig. 1 *Gtr. I F5 N.C. Eb5 N.C. G5 N.C. F#5

f P.M.-----4 H P.M.-----4 P.M.-----4 P.M.-----4 H P.M.-----4 P.M.-----4

T
A
B

0 0 0 0 5 7 10 8 6 12 11 0 0 0 0 0 0 0 0 0 0

*doubled by a second gtr. throughout.

Play 4 times

N.C. F5 N.C. Eb5 N.C. G5 N.C. F#5 (end Rhy. Fig. 1)

P.M.-----4 H P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

10 8 6 5 7 4

[illegible]

1st, 2nd Verses
w/Rhy. Fig. 2 (2 times)
N.C.

w/Rhy. Fig. 2 (2 times)
N.C. F5 E5 Eb5 N.C. G5 F#5 F5 N.C. F5 E5 Eb5 N.C. G5 F#5 F5

1. Gun down cold on a raw deal, — home turf my bat - tle - field, —
2. In - jured soul on the hard ground, — home head blown off face down, —

N.C. F5 E5 Eb5 N.C. G5 F#5 F5 N.C. F5 E5 Eb5

In no one's way, caught in a cross - fire, stray bul - lets can kill, -
Ly - ing in a pool of blood, an ac - ci - den - tal death, hom - i - cide,

Ex - pend - a - ble_ youth_ fight - ing for pos - ses - sion.

F#5 Bb5 ⑥open E E5 E F5 F#5 G5

P.M. J P.M. J

Hav - ing con - trol, a prin - ci - ple ob - ses - sion. Ri - val - ry and

⑧open E G5 ⑧open E G5 F#5 A5 G#5 G5 w/Rhy. Fig. 1 (2 times) F5 N.C. Eb5 N.C. G5 N.C. F#5

ret - ri - bu - tion. Death, the on - ly so - lu - tion.

N.C. F5 N.C. Eb5 N.C. G5 N.C. F#5 N.C. F5 N.C. Eb5 N.C. G5 N.C. F#5 N.C. F5 N.C. Eb5 N.C. G5 N.C. F#5

2. (cont. in notation)
F#5 G5 A5 N.C.

Death, the on - ly so - lu - tion. _____
(Sing 1st time only)

The second system of musical notation for 'The Rose Tree' is shown on a five-line staff. It begins with a double bar line. The melody is written on the bottom line of the staff. The notes are represented by numbers: 0, 0 0, 7 8, 0, 0 0, 7 8 10, 0, 0 0, 7 8, 7, 6 5 4, 6 5, 8 7 6. There are two dots above the staff, one above the first measure and one above the second measure.

1. 2.

P.M.-4 P.M.-4 P.M.-4 P.M.-4

(Shout:) Try and take me, you motherfucker!

B6S

Sva-

Gtr. II

 $1/2$

7

trem. bar

P.M.

*Pull bar up.

Rhy. Fig. 4

Gtr. I

P.M.

P.M.-

P.M.

F#5

A-E

Full

GS

Full

116

*Pull bar up.

(end Rhy. Fig. 4)

P.M.

P.M.

P.M.

w/Rhy, Fig. 4

F#5

A.H. Full
(15ma)

B65

A.H. pitch: G \sharp

*Pull bar up.

[illegible]

3fr. 5fr. C#5 3fr. 5fr. 3fr. 5fr. 3fr. 5fr. Bb5 VI
G A A G A G A G A G A

2½ 2½

pick slide sl. hand slide pick slide hand slide

Full Full P sl. Full (Gtr. III out)

Full Full P sl. Full

(5) 7 (7)(7) 5 (22) (22)

*Depress and vib. simultaneously.

Chorus
w/Rhy. Fig. 3
F#5

G5 ^{⑥open}E G5 ^{⑥open}E G5 F#5 Bb5 ^{⑥open}E ^{⑥open}E5 E F5

Strug - gling to sur - vive_ this drug in - duced war - fare. Hav - ing con - trol_ a prin - ci - ple_ ob - ses - sion. Ex -

F#5 G5 ^{⑥open}E G5 ^{⑥open}E G5 F#5 A5 G#5 G5

pend - a - ble_ youth_ fight - ing for pos - ses - sion. Vi - 'lence is on - ly a friend._

w/Rhy. Fig. 1 (1st 3 bars only)
N.C. F5 N.C. Eb5 N.C. G5 N.C. F#5 N.C. F5 N.C. Eb5 w/Rhy. Fill 2 N.C. G5 N.C. F5

Ex -

Rhy. Fill 2
N.C.
Gtr. I H G5 N.C. F5

P.M.----- P.M.----- P.M.---

H

0 0 0 0 0 0 0 0 1

w/Rhy. Fig. 3 (1st 6 bars only)

F#5 G5 ⑥open E G5 ⑥open E G5 F#5 Bb5

pend - a - ble_ youth_ fight - ing for pos - ses - sion. Hav - ing con - trol, a

⑥open E E5 ⑥open E F5 F#5 G5 ⑥open E G5 ⑥open E G5

prin - ci - ple_ ob - ses - sion. Ri - val - ry_ and ret - ri - bu - tion.

(Gtr. I) F#5 (cont. in notation) G5 A5 N.C.

Death, the on - ly so - lu - tion. (Sing 1st time only)

P.M.---4 P.M.---4

0 0 0 7 8 0 0 0 7 8 10

P.M.---4 P.M.---4 P.M.---4

0 0 0 7 8 7 6 5 4 6 5 6 7 6 0 0 0 7 8 0 0 0 7 8 10

1. A.H. (15ma) 2. E5

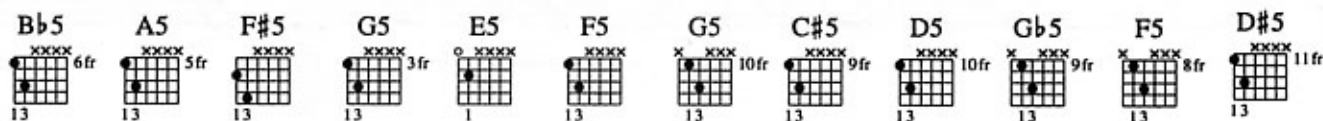
P.M.---4 A.H. P.M.---4

A.H. pitch: E

0 0 0 7 8 7 6 5 4 6 5 4 6 0 0 0 7 8 7 6 5 4 6 5 6 5 4 5 4 3 2 0

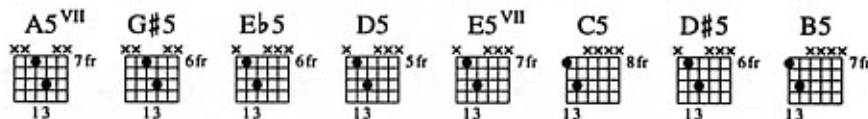
Chemical Warfare

Words and Music by
Jeff Hanneman and Kerry King

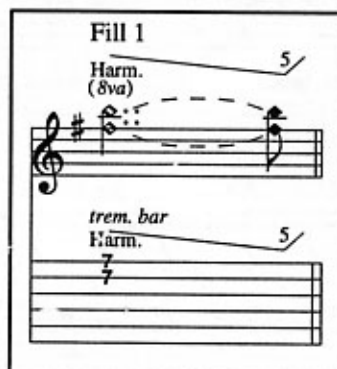
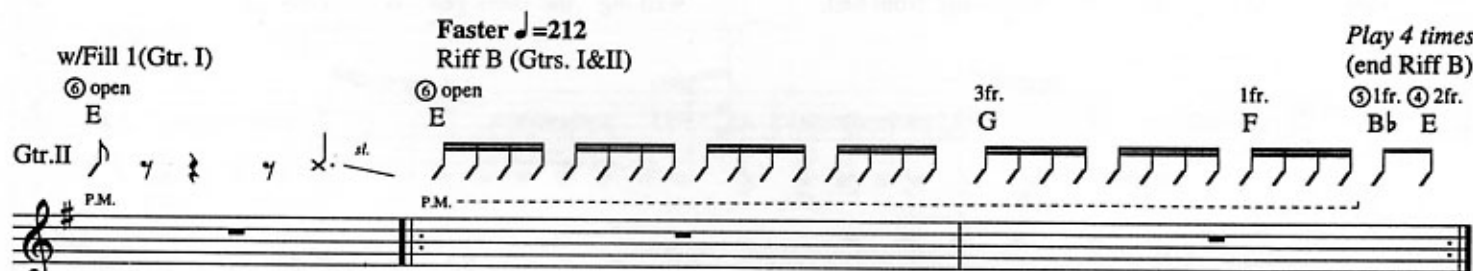
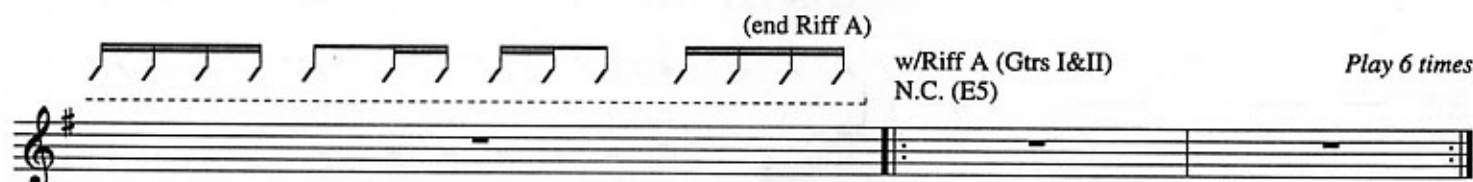


Tune down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭



Fast Rock ♩ = 200
Double time feel



⑥ open E 3fr. G 1fr. ⑤ 1fr. ④ 2fr. ⑥ open E 3fr. G 1fr. ⑤ 1fr. ④ 2fr. ⑥ open E



Si-lent death rides high a - bove on wings of rev - e - la - tion.

⑥ open E 3fr. G 1fr. ⑤ 1fr. ④ 2fr. ⑥ open E 3fr. G 1fr. ⑤ 1fr. ④ 2fr. ⑥ open E



Mul-ti - death from chem - i - cals. Ar - ro - gance - as won. An -


⑥ open E 3fr. G 1fr. ⑤ 1fr. ④ 2fr. ⑥ open E 3fr. G 1fr. ⑤ 1fr. ④ 2fr. ⑥ open E



ni - hi - la - tion must be swift. De - stroy with-out de - struc - tion.


Chorus
Rhy. Fig. 1
(Gtrs. I & II)
Bb5

A5 Bb5 A5 F#5 A5



Gods of the throne must be watch-ing from hell, wait-ing the mass gen - o - cide.

Bb5 A5 Bb5 A5 Bb5 A5 F#5 A5



Sol-diers de - feat - ed by death from a smell. Bod - ies lie dor-mant, no life.

Bb5 A5 Bb5 A5 F#5 A5




Ris-ing now souls on the land where they fell. De-mons not read - y to die.

2nd time to Coda I

3rd time to Coda II

Bb5 A5 Bb5 A5 Bb5 A5 F#5 G5 sl.



Noth - ing to see where the sleep-ing souls lie.

w/Fill2 (Gtr.I)
E5

(end Rhy. Fig. 1) w/Riff B(Gtrs. I&II)

⑥ open E

Chem - i - cal war - fare. _____

w/Riff B

⑥ open E

Gtrs. I&II

⑥ open E

G5

F5

D.S. al Coda I

Coda I w/Rhy. Fig. 1(last 4 bars only)

A5 Bb5 A5 Bb5 A5 F#5

G5

Substitute Fill 2 (Gtr. I only)

E5 (end double time feel)

sleep - ing souls _ lie! _____ Chem - i - cal war - fare. _

Slower ♩=132

N.C. F5 E5 N.C. F5 N.C. F5 E5 N.C.

Play 4 times

(Sing 1st time only)

Gtrs. I&II

P.M. ----- 4

P.M. ----- 4

P.M. ----- 4

P.M. ----- 4

P.M. ----- 4

T
A
B

10 9 8 7

10 9 8 7

10 9 8 7

7 6 8 7

Fill 2

slack

trem. bar

slack

0

⑥ 9fr.

Sva

D5

[illegible]

⑥ 9fr.

C#

81

G5^x C#5

D5

T P P T P H H T P T P P P T P T P T P P T P T P *sl.* T P T P *loco sl.*
 22 18 17 22 15 17 19 21 17 20 18 19 16 X 24 21 23 18 23 20 18 22 18 22 17 15 21 17 21 15 15 15 14 (5) *sl.*

⑥ 9fr.

C#

Full

G5^x

C#5

D5

*Continue to hold bend while using bar.

⑥ 9fr.

C

G5^x G/

b5 F5

VIII C#5

D#5

3

(Gtr. III out)

Rhy.
Fig.3
(Gtrs
I&II)

Rhy. Fig. 3 A5^{vii} A^{open} G#5 A^{open} Eb 5^{sl} D5^v A^{open}
(Gtrs. I & II) P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Liq - ui - date. The

(end Rhy. Fig. 3)

③ open ⑥ 6fr. ⑥ open

E5^{vii} A B \flat G5 A5 E

P.M. w/Rhy. Fig. 3(3 times)

A5^{vii} A G \sharp 5 A

tor - ture kills the troops that try to fight. Ter - mi - nate. _

③ open ⑤ open ⑥ 6fr. ⑥ open ⑤ open ⑤ open
E \flat 5 D5 $^{\vee}$ A E5 $^{\vee\text{II}}$ A B \flat G5 A5 E A5 $^{\vee\text{II}}$ A G#5 A

Hu - man pes - ti - cide bring days of doom. Mist falls. _

Eb 5 D5^v A⁵ open E5^{viii} A⁵ open 6fr. Bb G5 A5 E⁶ open

The dead - ly gas that brings them to their knees.

A5^{vii} A⁵open G#5 A⁵open Eb5 D5^v A⁵open E5^{vii} A⁵open 6^{fr.} Bb
 Sac - ri - fice. — Steal the soul and send his corpse to

⑤ open
E

hell.

Gtr. III

Fdbk.

Fdbk.

vib. w/bar

15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17

0

⑥ open
E
P H P H P H P H P H

3fr. 1fr. ③ 1fr. ④ 2fr. ⑥ open
G F B \flat E E
tr

vib.w/bar
P H P H P H P H P H

17 15 17 15 17 15 17 15 17 (17)

14 12 14 12 14 12 14 12 14

10 (12)

3fr. 1fr. ③ 1fr. ④ 2fr. ⑥ open
G F B \flat E E
sl. 8va

15 15 15 17 15 17 15 17 14

(14) (14)

16 14 16 14 16 14 16 16

16 (16)

semi-harm. Full Full

⑥ open E
P.M.

7 10 10 10 10 10 10 7 10 10 10 10 10 10 12 12 12 12 12 12 12 12 14 12 14 12 14

⑥ open E
A.H. 8va

3fr. G
1fr. F ③ 1fr. ④ 2fr. ⑥ open
B \flat E E
8va

12 14 12 14 14 (14) (14) (14) 14 14 15 15 17 16 16 (16)

trem.pick

A.H.

3fr. G 1fr. F ③ 1fr. ④ 2fr. ⑥ open
B \flat E E
1 1/2 1 1/2

12 14 14 14 12 14 12 14 12 14 14 12

13 14 14 (14)

sl. (Gtr. III out)

w/Rhy. Fig. 1(Gtrs. I&II)(1st 16 bars only)

Bb5
Gtr. IV

A5 Bb5 A5

15 17 15 15 15 17 19 19 19 18 19 16 17 18 18 17/19 19 19 19 19 21 21 20 19

F#5 A5 Bb5

24 24 24 (24) 24 21 (14) 21 21 18 18 21 20 18 21 20 18 22 22 21 18 21 21 18 22 22 18 21

A5 Bb5 A5 Bb5 A5 F#5

(21) 18 21 21 18 22 21 18 21 21 18 21 22 21 21 (21) 21 22 22 21 19 21 21 21 19 21 19 19 18 19 18 21

A5 Bb5

21 18 21 21 19 19 18 18 18 18 16 16 16 16 16 16 16

A5 Bb5 A5 F#5

16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 15 12 15 15 16 16 15 12 15 15 16 16

Bridge II
w/Rhy. Fig. 4(4 times)

⑥ 7fr. B C5 E5^{VII} D#5^{VI} B C5 E5^{VII} D#5^{VI} B C5 E5^{VII} D#5^{VI}

Mum - mi - fied re - gions ly - ing in dust fall vic - tim to this game..

⑥ 7fr. B C5 C#5 D5 ⑥ 7fr. B C5 E5^{VII} D#5^{VI} B C5 E5^{VII} D#5^{VI}

Pet - ri - fied corps - es bath - ing in rust

⑥ 7fr. B C5 E5^{VII} D#5^{VI} B C5 C#5 D5 ⑥ 7fr. B C5 E5^{VII} D#5^{VI}

tak - en with - out be - ing blamed. Fal - si - fied spir - its,

⑥ 7fr. B C5 E5^{VII} D#5^{VI} B C5 E5^{VII} D#5^{VI} B C5 C#5 D5

fat - ther they fall. Soon they will join us in hell.

⑥ 7fr. B C5 E5^{VII} D#5^{VI} B C5 E5^{VII} D#5^{VI} B C5 E5^{VII} D#5^{VI}

See the sky burn - ing, the gates are a - blaze. Sa - tan waits ea - ger to

D.S.al Coda II

⑥ 7fr. B C5 C#5 D5

burn. _____

Gtrs. I&II B5 C5 C#5 Bb5 B5 C5 A5 Bb5 B5

Coda II
⊕ N.C.

Chem - i - cal war - fare. _____

Gtrs. I&II

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

2 2 2 2 2 2 3 2 2 2 2 4 2 2 3 2 2 2 2 2 2 2 2 3 2 2

N.C.

(Sing 1st time only)

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

N.C.

War - fare! —

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

N.C.

(w/delay repeats)

Gtr. I

Gtr. II

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

3 3 2 2 2

* Gtr. II indicated to right of slashes in TAB (throughout).

Gtr. I

Gtr. II

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

1 1 2 2 2

3 3 2 2 2

Gtrs. I & II
(cont. in slashes)

⑥ 3fr. G

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

3 2 4 4 2 1

4 4 3 2

Free time
w/pick slides (Gtr. I)

Gtr. II ⑥ open E

w/pick slides & trem. bar effects (Gtrs. I&II)

*w/delay effect (Gtrs. out) (end of delay effect)

* Both gtrs. are processed through a delay while continuing with pick slides and trem. bar effects.

Additional Lyrics

2. Artificial fuckin' peace.
Line up in death row.
Generals in their slow defeat
Diminish from this hell.
The lords of hell await.
Dogs of war are helpless prey
To immortality. *(To Chorus)*

• TABLATURE EXPLANATION/NOTATION LEGEND •

TABLATURE: A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

1st string - High E			0
2nd string - B		10	0
3rd string - G		9	1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

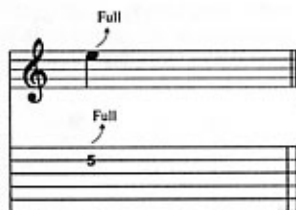
5th string, 3rd fret 2nd string, 10th fret and 3rd string, 9th fret played together an open E chord

Definitions for Special Guitar Notation

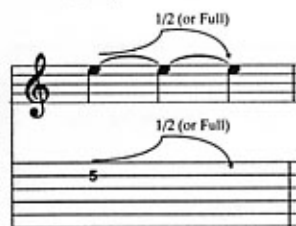
BEND: Strike the note and bend up $\frac{1}{2}$ step (one fret).



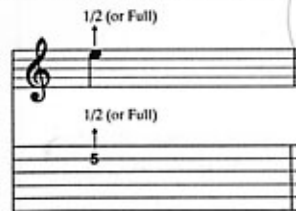
BEND: Strike the note and bend up a whole step (two frets).



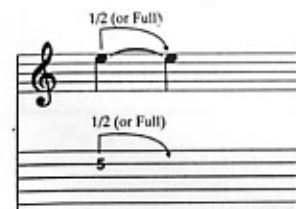
BEND AND RELEASE: Strike the note and bend up $\frac{1}{2}$ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



PRE-BEND: Bend the note up $\frac{1}{2}$ (or whole) step, then strike it.



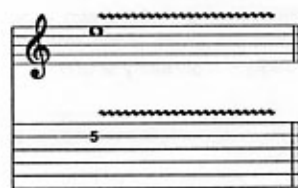
PRE-BEND AND RELEASE: Bend the note up $\frac{1}{2}$ (or whole) step, strike it and release the bend back to the original note.



UNISON BEND: Strike the two notes simultaneously and bend the lower note to the pitch of the higher.



VIBRATO: Vibrato the note by rapidly bending and releasing the string with a left-hand finger.



WIDE OR EXAGGERATED VIBRATO: Vibrato the pitch to a greater degree with a left-hand finger or the tremolo bar.



SLIDE: Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.



SLIDE: Same as above, except the second note is struck.



SLIDE: Slide up to the note indicated from a few frets below.



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



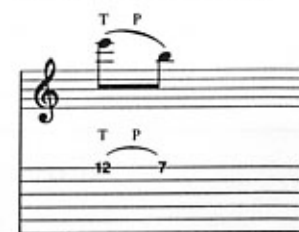
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



NATURAL HARMONIC: With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.



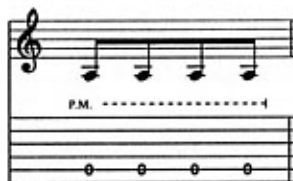
ARTIFICIAL HARMONIC: Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.



TREMOLO BAR: Drop the note by the number of steps indicated, then return to original pitch.



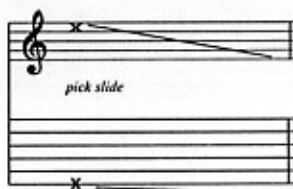
PALM MUTE: With the right hand, partially mute the note by lightly touching the string just before the bridge.



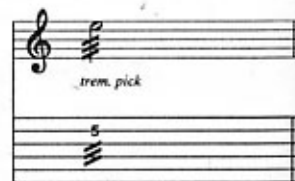
MUFFLED STRINGS: Lay the left hand across the strings without depressing them to the fret-board; strike the strings with the right hand, producing a percussive sound.



PICK SLIDE: Rub the pick edge down the length of the string to produce a scratchy sound.



TREMOLO PICKING: Pick the note as rapidly and continuously as possible.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



SINGLE-NOTE RHYTHM SLASHES: The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



Definitions of Musical Symbols

<i>8va</i>	•Play an octave higher than written
<i>15ma</i>	•Play two octaves higher than written
<i>loco</i>	•Play as written
<i>pp</i> (pianissimo)	•Very soft
<i>p</i> (piano)	•Soft
<i>mp</i> (mezzo-piano)	•Moderately soft
<i>mf</i> (mezzo-forte)	•Moderately loud
<i>f</i> (forte)	•Loud
<i>ff</i> (fortissimo)	•Very Loud
<i>></i> (accent)	•Accentuate note (play it louder)
<i>^</i> (accent)	•Accentuate note with great intensity
<i>staccato</i>	•Play note short

<i>/</i>	•Repeat previous beat (used for quarter or eighth notes)
<i>//</i>	•Repeat previous beat (used for sixteenth notes)
<i>⌋</i>	•Repeat previous measure
<i> : : </i>	•Repeat measures between repeat signs
<i> : 1. 2. : </i>	•When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.
<i>D.S. al Coda</i>	•Go back to the sign (§), then play the measure marked "To Coda," then skip to the section labeled "Coda."
<i>D.C. al Fine</i>	•Go back to the beginning of the song and play until the measure marked "Fine" (end).

NOTE: Tablature numbers in parentheses mean:

1. The note is being sustained over a barline (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

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ISBN 0-89524-878-6



73999 54611

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Printed in the U.S.



Cherry Lane Music Company

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P.O. Box 430, Port Chester, NY 10573



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